DOCUMENT RESUME

ED 030 262 EF 002 883

University of Washington Campus Planning: An Analysis and Guide.
Walker and McGough, Architects, Spokane, Wash.
Pub Date Jan 62
Note-111p.
EDRS Price MF-$0.50 HC-$5.65
Descriptors-*Architectural Character, Architecture, Building Design, *Campus Planning, *Facility Guidelines, Landscaping, Physical Environment, *Site Development, Spatial Relationship, Traffic Circulation, *Universities, Visual Environment

Detailed analyses of anticipated construction projects, their effects on the immediate environment, the surrounding area, and the overall campus design of the University of Washington. The architectural firm was called upon to create techniques for the evaluation of the amenities of the existing campus and establish guides for the future development, such development being consistent with and reinforcing these amenities. Graphics are used throughout, recording many of the conclusions reached. The material presented will provide an informational background against which future decisions regarding physical changes may be intelligently made. The art of the environment, the art of giving identity to places, and to the people occupying them is specifically dealt with. Aesthetic principles have been developed as a basis for coordinating architectural design on the campus. (RK)

ED0 30262

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

EF002883

THE UNIVERSITY OF WASHINGTON
CAMPUS PLANNING : AN ANALYSIS AND GUIDE

WALKER AND McGOUGH
ARCHITECTS : A. I. A.
SEATTLE AND SPOKANE

CONTENTS

FOREWARD

INTRODUCTION

HISTORY OF THE PLANNING PROCESS AT THE UNIVERSITY OF WASHINGTON

THE BOONE PLAN · 1891
THE FULLER "OVAL" PLAN
THE 1904 OLMSTEAD PLAN
THE 1909 ALASKA-YUKON-PACIFIC EXPOSITION PLAN
THE 1914 OLMSTEAD PLAN
THE 1915 PLAN
THE 1934 REVISED PLAN
POST W.W.II PLANNING

THE UNIVERSITY AND THE CITY

THE EFFECT OF THE FREEWAY SYSTEM
THE CAMPUS AS A TOTAL COMPOSITION
THE CAMPUS EDGE

VISUAL EFFECTS OF GROWTH

THE DIVERSITY OF BUILDING APPEARANCE
THE INCREASING DENSITY OF BUILDINGS
A HIERARCHY OF TOWERS
THE EXPANSION OF CAMPUS BOUNDARIES
INTERNAL COMPLEXITY

THE DESIGN APPROACH

OPEN SPACE PLANNING
THE SUZZALLO LIBRARY PLAZA
THE MEMORIAL WAY AXIS
THE LIBERAL ARTS QUADRANGLE AXIS
THE RAINIER VISTA AXIS
THE CAMPUS PARKWAY AXIS
THE STEVENS WAY LOOP ROAD

THE ELEMENTS GIVING DEFINITION TO OPEN SPACE

NATURAL LANDSCAPE ELEMENTS
EARTHBANKS
RICHNESS OF DETAIL
VARIETY & UNITY
VERTICALITY
SILHOUETTE
COLOR & MATERIALS
SENSE OF ENTRANCE
BUILDING/GROUND RELATIONSHIP

FOREWORD

In 1962 the firm of Walker & McGough, A.I.A., was appointed Campus Consultants to the University of Washington. This appointment included the charge to make detailed analyses of anticipated construction projects, their effects on the immediate environment, the surrounding area, and the overall campus design. Implied in such a charge is the need for creation of techniques for the evaluation of the amenities of the existing campus and the establishment of guides for future development, such development to be consistent with and reinforcement to these amenities.

Many techniques of evaluation, coordination, presentation and development have evolved during the past four years. This publication has been developed in order to record many of the conclusions reached. It is hoped the material presented will provide an informational background, against which future decisions regarding physical changes may be intelligently made. This survey does not attempt to be a planner's text-book complete with figures, tables and standards -- rather, it deals with the art of the environment, the art of giving identity to places and hence to the people occupying them.

The Architects wish to express their thanks to the University Architect, to the University Administration, and to the Architectural Commission for their continuing encouragement and support during the development of this work.

The idea of the University is one of the greatest inventions of Western Culture, and one of the most diffuse - a community of learned men and a body of scholarly aspirations, linked to society at large by bonds that are valued, but rarely defined, ever present, but changeable.

Nikolaus Pevsner

INTRODUCTION:

The University of Washington campus is an integral part of the city of Seattle, yet it remains as a "place apart", a landmark. Characterized by its vista oriented development and tree covered land area, it rests within the strongly contrasting gridiron street system of the city, easily maintaining an identity of its own.

The campus environment projects an image expressive of the lasting quality and high purpose that is the nature of any university. The key in the past has been "tradition" -- tradition of the academic architectural styles which have been maintained; the enduring formality of open spaces and vistas. All of these have contributed to the unique identity of the University of Washington and have facilitated its prominence within the context of the city.

Today the role of the University in the community at large is constantly expanding. Totally new attitudes toward education are being incorporated into the old systems. The University is not only the center of life to its full-time day students, but has now expanded its role to include continuing education and re-education of the total community. New emphasis is being placed on research in the sciences, the humanities and especially medicine. The developments of needs to meet the expanding University program occur at such a rapid pace that, in order to fulfill them, the University must undertake a vast increase in all aspects of its physical plant.

Changes in the University's physical relationship with the surrounding city have also exerted their influence on the campus. Primary among these has been the development of the freeway system in the city of Seattle. The changes indicate the need for re-evaluation of the existing University campus, in order to better understand its position in face of the challenge of extensive development which lies ahead.

As Campus Consultants for the University of Washington, our projected goal is to define the direction of change and center the diversification as accurately as possible. Without restricting the development, the overall plan must be a sensitive and dynamic principle not a static creed. The scheme must contain within it a comprehensive physical configuration for the University by tying and relating the diverse elements of the campus into a concordant and refined entity that inherently accommodates provision for change.

The physical plans must be both general and specific. They must be concerned with long range considerations as well as with immediate requirements, and they must cover the broad scope of the campus and its environs as well as specific building sites. The key to the general vision is harmony; however, flexibility, plasticity and philosophical attitude are essential to accomplishment.

The purpose of this study is to originate aesthetic principles as a basis for coordinating architectural design on the University of Washington campus. These principles must function integrally and manifest themselves in the evolvement of a program abreast of the germain policies of educational objectives, staff and student requisites, traffic, parking, elemental space utilization, and capital budgeting. A campus plan that will reflect the unique qualities of the University and that will create a unified and stimulating academic environment is the ultimate goal; for only through overall unity can we achieve "amenity" -- the pleasantness of the place.

1: HISTORY OF THE PLANNING PROCESS AT THE UNIVERSITY OF WASHINGTON

The analysis of the history of the planning process at the University is of great significance to the full understanding of what has been accomplished on this campus. By studying the past we should be able to avoid the mistakes of our predecssors and add to their accomplishments.

THE BOONE PLAN:

The planning process at the University of Washington began in the year 1891, with the acquisition of the land that now forms the south portion of the present campus. William E. Boone, the architect selected by the newly formed Board of University Land and Building Commissioners to design the first building, realized the need for a basic plan before any actual construction was started. His proposal, envisioning an informal arrangement of academic buildings south and east of the Northern Pacific Railroad facing Lake Washington, although adopted by the Board, never came into effect. The Boone Plan, however, was not without significance, for it was prepared in the same year as the General Plan for Leland Stanford University. These plans were the first attempts at comprehensive planning since the construction of the Thomas Jefferson group of buildings at the University of Virginia in 1817.

Two years later a committee of three members of the Board of Regents was authorized to proceed with the development of a new campus. The grounds were enlarged to approximately their present size and a site was selected for the first building, Denny Hall. It was followed in 1900 by two dormitory buildings, Lewis and Clark Halls, whose criteria for appropriate siting was the view overlooking Lake Washington.

THE FULLER "OVAL" PLAN:

Professor A. H. Fuller of the College of Engineering proposed a campus plan which organized the development into an elliptical arrangement. Parrington Hall is the only building remaining which was sited according to the "Oval Plan".

THE 1904 OLMSTEAD PLAN:

In 1904, the Olmstead Brothers proposed an addition to the oval of a loose quadrangular arrangement of engineering buildings and a museum. This plan, however, was never put into effect.

THE ALASKA-YUKON-PACIFIC EXPOSITION:

The 1909 Alaska-Yukon-Pacific Exposition, planned by the Olmstead Brothers, terminated all previous plans for the campus, but instigated the establishment of a framework for development which is still recognizable. The Exposition left the University four major buildings, Meany Hall, a chemistry building known for many years as Bagley Hall, an engineering building, and a new power plant. Of greater significance, was the establishment of the Rainier Vista axis. This feature not only exists today, but is a dominant part of the total composition.

THE 1914 OLMSTEAD PLAN:

Awareness of the problems caused by the conflict between the Exposition Plan and the Oval Plan and the realization of imminent need due to increased enrollments led to the retention once again of the Olmstead Brothers for the preparation of a new campus plan. This plan of 1914 was heavily criticized for retention of the informality which characterized the Oval Plan. A committee composed of faculty and Board of Regents urged the development of closely articulated groups of buildings arranged in the form of quadrangles. Their demands led to the selection of Bebb & Gould, Seattle architects, to prepare a new plan.

THE 1915 PLAN:

In 1915, their work was completed and accepted by the Board. This plan introduced the major framework of open space as we know it today. The library was located in the heart of the campus, at the intersection of the Rainier Vista axis and the proposed Liberal Arts Quadrangle axis. The open space at this point became the heart of the University. The Seventeenth Avenue N.E. entrance to the University and the Memorial Way axis first appeared in this plan. Stevens Way was almost complete in its present form as was the entrance at the south corner of the campus, from Montlake Boulevard. More significant to the development of the University was the firm establishment of a triumverate of open spaces forming a "V" shaped circulation spine. The Liberal Arts Quadrangle was linked to the Suzzallo Library plaza, which in turn became united with what we now call Frosh Pond and Rainier Vista. The vista was left open but was to be framed by buildings at the South end of the pond. Although the present character of these three major open spaces differs from this first proposal, the framework still exists as the backbone of the campus.

The 1915 plan was adhered to until 1927, as a dogmatic instrument; but in the following six years a number of changes were made both in the siting and internal arrangements of buildings. The need for revision to the 1915 plan was recognized once again and in 1933 Bebb & Gould were charged with the task of revising their plan so that the results of earlier deviations could be brought back into harmony with their original concepts.

THE 1934 REVISED PLAN:

The product of their study, now known as the 1934 Revised Plan, considered the campus as a place apart from the distractions of the city. The architects recommended that a physical separation from the bordering streets be effected by a buffer belt of lawns and trees. They recognized the necessity of keeping city traffic off the grounds and purposely laid out the internal driveways in a manner discouraging their use as thoroughfares. The plaza before Suzzallo Library was reaffirmed as the focal point of the campus at the intersection of the two major campus axes -- the Liberal Arts Quadrangle and that of Rainier Vista. Its identity as a "place" was to be heightened by enclosure all around by walls of buildings. Similarly, the Frosh Pond area was to be enclosed by buildings leaving only the south end open to Rainier Vista. Termination of the Liberal Arts Quadrangle axis was to be effected by the placement of a building directly at the end of the axis. The "V" shaped circulation spine of the three major open spaces showed a great deal of refinement not only in its careful delineation of the major open spaces themselves, but in the spaces between buildings and the transitional spaces linking the major open areas.

In retrospect, we can see the significance in the treatment of the three major open spaces as indicated in this plan. Today, over thirty years since this plan was adopted, the design philosophy for the treatment of these open spaces is almost an echo of the 1934 Plan. It is not an echo of blind acceptance; rather, it is a reaffirmation of the basic design concept after severe questioning, proposal and counter-proposal. Many new factors affecting the campus have been recognized since this plan. They have left their mark by the changes to the plan which they have dictated. However, the ultimate design concept, in terms of aesthetic criteria for these three major open spaces, must be recognized and implemented.

Design and construction on the campus through 1940 was rigidly controlled within this plan. After World War II, rigid design control became extremely difficult to maintain. In light of the rapidly expanding and changing construction technology, modern architectural philosophy could no longer accept eclecticism, and the University, accepting its role as a leader in education and research, could not satisfy itself with outmoded facade design and construction methods developed centuries earlier. In addition, pressures exerted by the rapid expansion of the student body, the introduction of new colleges, and changing city-University relationships dictated by the acceptance and continually growing use of the automobile, forced a constant re-examination of planning concepts. Freeway and feeder transportation systems were evolving which threatened certain portions of the campus and the immediate community.

POST W·W·II PLANNING:

The University's attempt to solve these problems took two forms, both coordinated through the University Architect's Office. One was the establishment of the Architectural Commission, a Board composed of top administration officials at the University and leading national architects, acting as professional advisors; the other was the appointment of a consultant for campus planning.

The Architectural Commission functions as a review and recommendations board acting to assure the continuation of competent design efforts by Project Architects, and receives continuous recognition from the University Administration and the Board of Regents. As a result, the Commission exerts a powerful influence on all design and planning efforts.

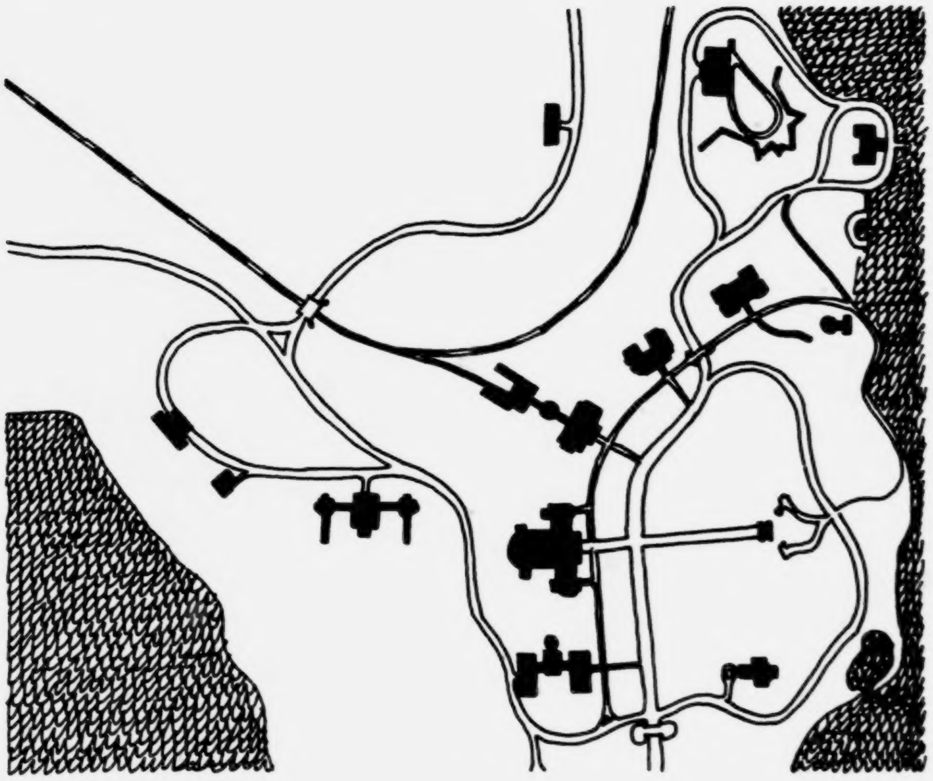
The Campus Planning Consultant worked in several areas, including traffic studies, parking studies, and design planning. These studies are documented in the report, "A Long Range Plan for Orderly Development of the University of Washington Campus", prepared by Paul Thiry, FAIA, in January of 1962.

This study established community relationships and coordinated traffic and freeway systems which are under construction and development today. The study was accomplished at a time when community and University growth forced the recognition of transportation problems previously ignored.

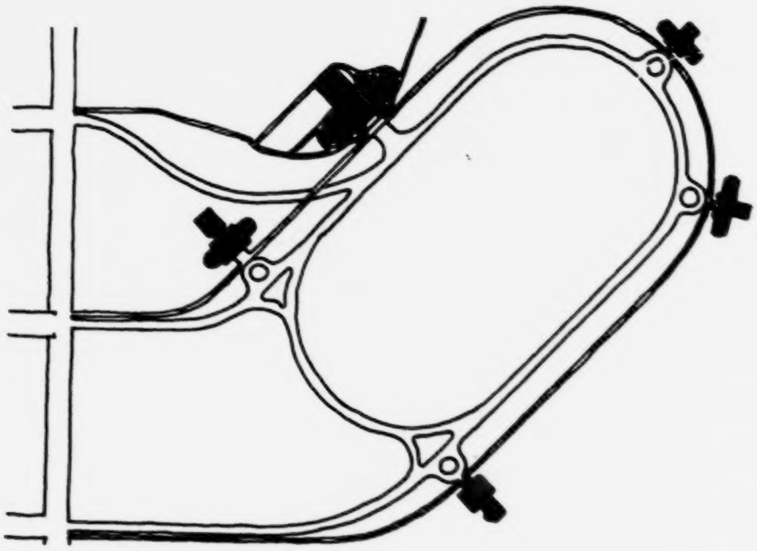
Major growth patterns were established under this study and consideration was given those areas presently designated as the Urban Renewal Area, the South Campus, and the Union Bay and Montlake Fill areas. These studies are reflected in the present University of Washington Long Range Development Plans.

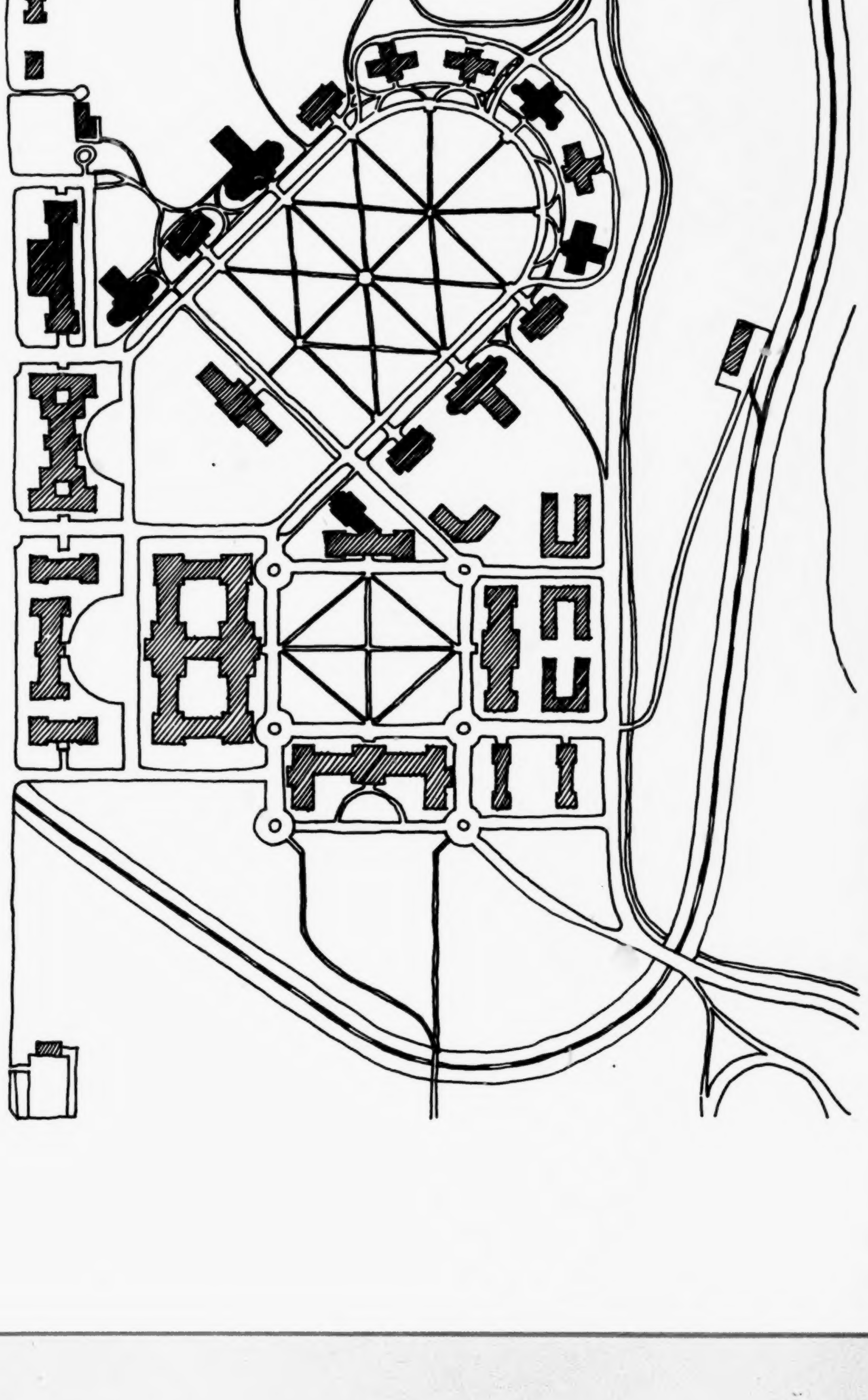
The 1962 plan by Paul Thiry and all of its forerunners have each left their mark on the campus and have helped it to achieve its quality today. It is high testimony to the perception and foresight of the people who contributed to planning and shaping the University of Washington campus to note that its present form, a result of tempered evolution, conforms in a high degree to the principles recognized as essential to an efficient campus layout.

THE BOONE PLAN: 1891
This plan was characterized by an informal arrangement of academic buildings south and east of the Northern Pacific Railroad facing Lake Washington.

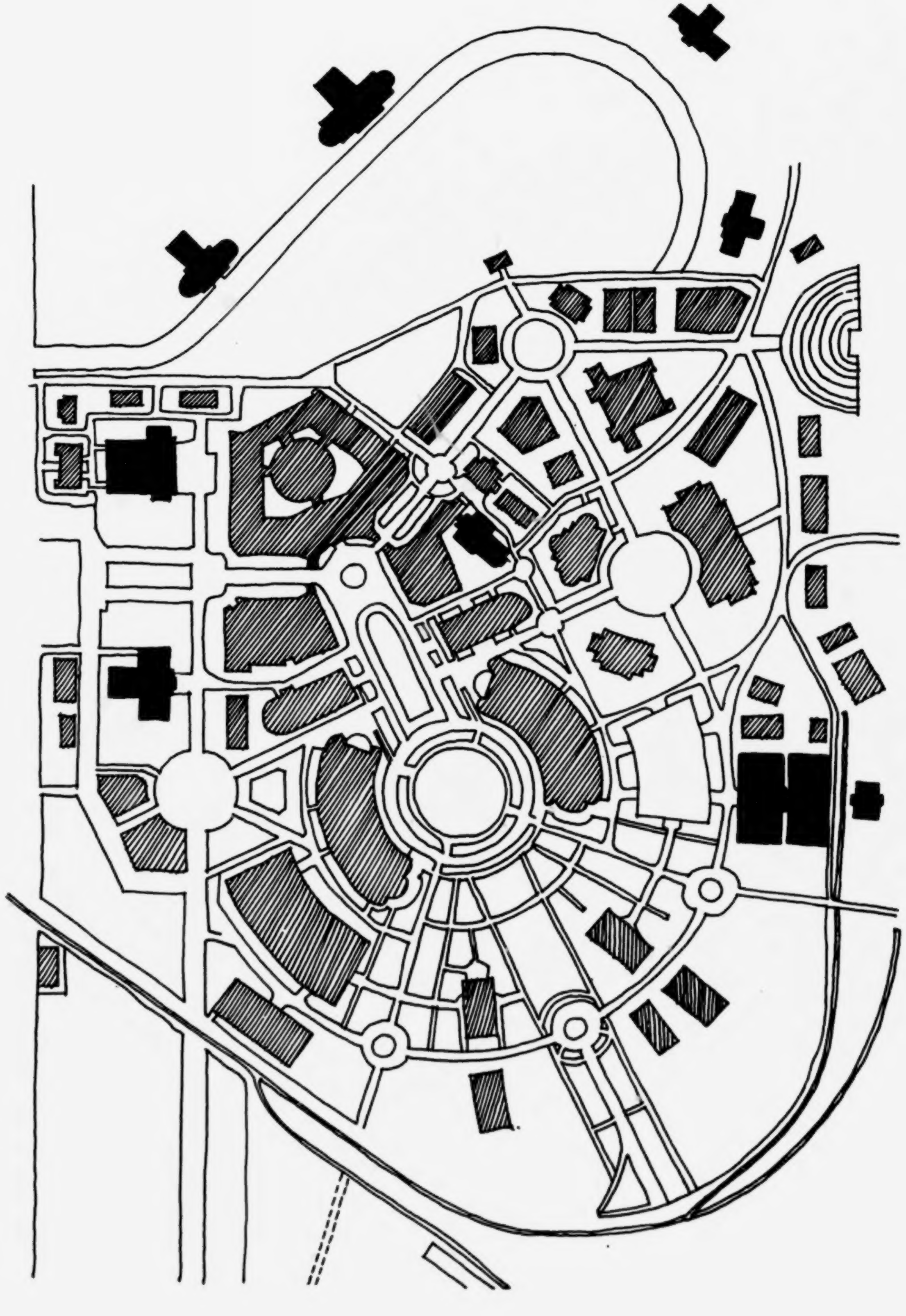


THE FULLER "OVAL" PLAN
An elliptical arrangement of buildings. Denny, Lewis & Clark Halls were already in existence. Parrington Hall and a new power house were built according to this plan.



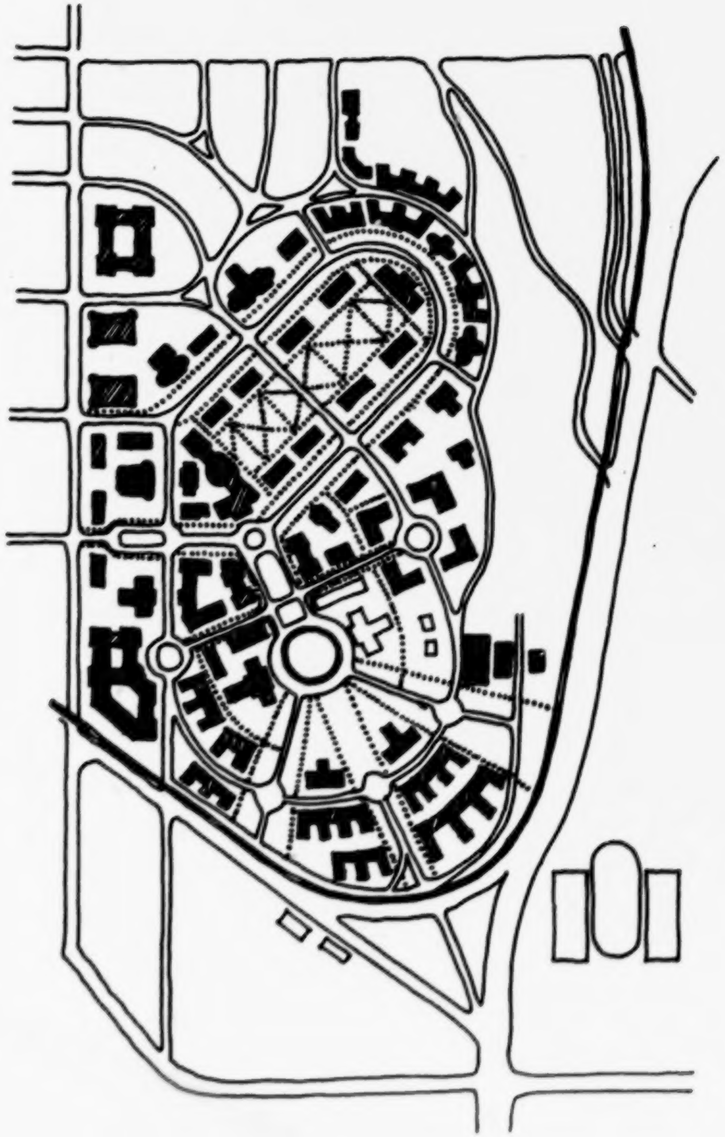


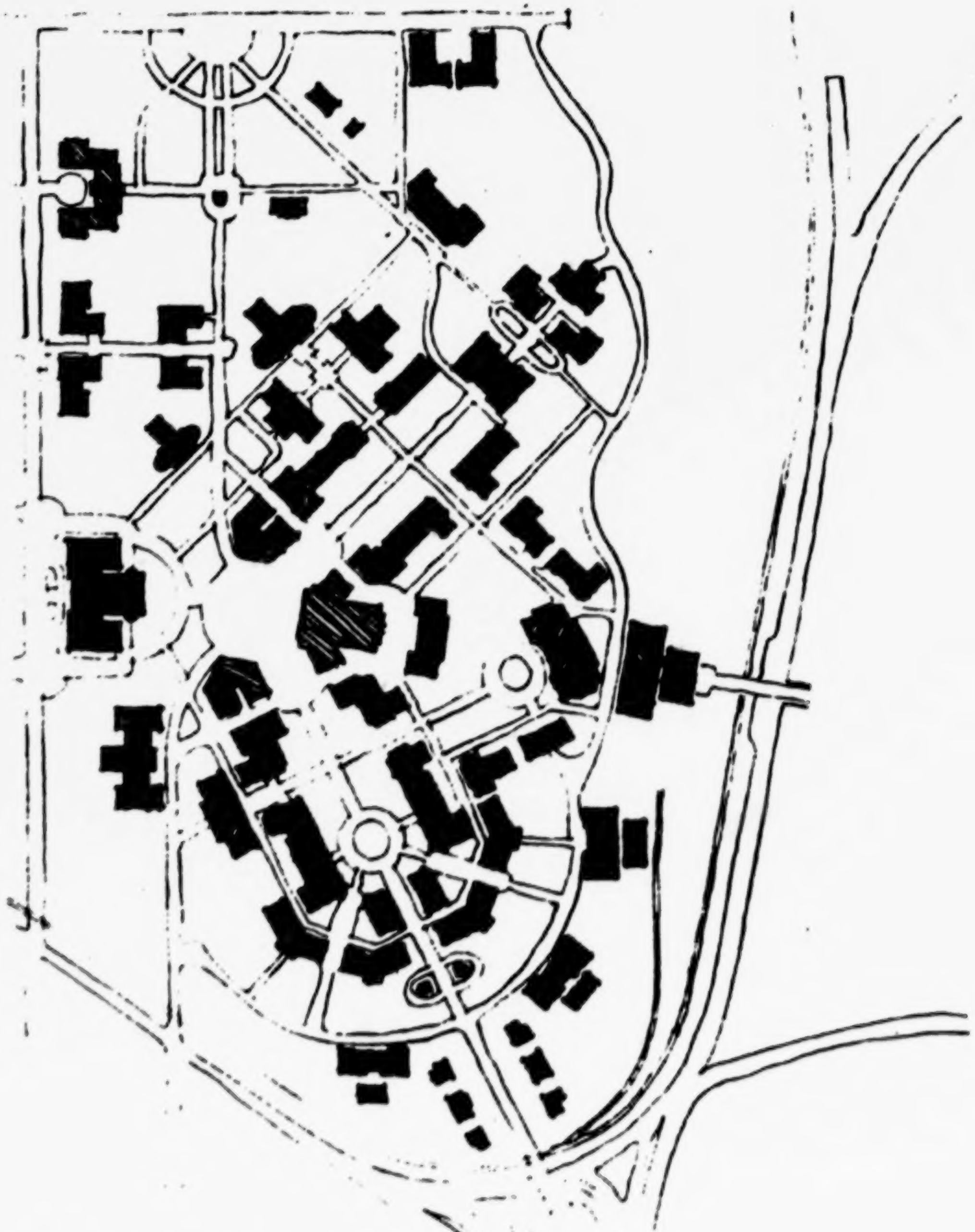
THE 1904 OLMSTEAD PLAN:
This plan retained the oval and proposed a loose quadrangular arrangement of buildings.



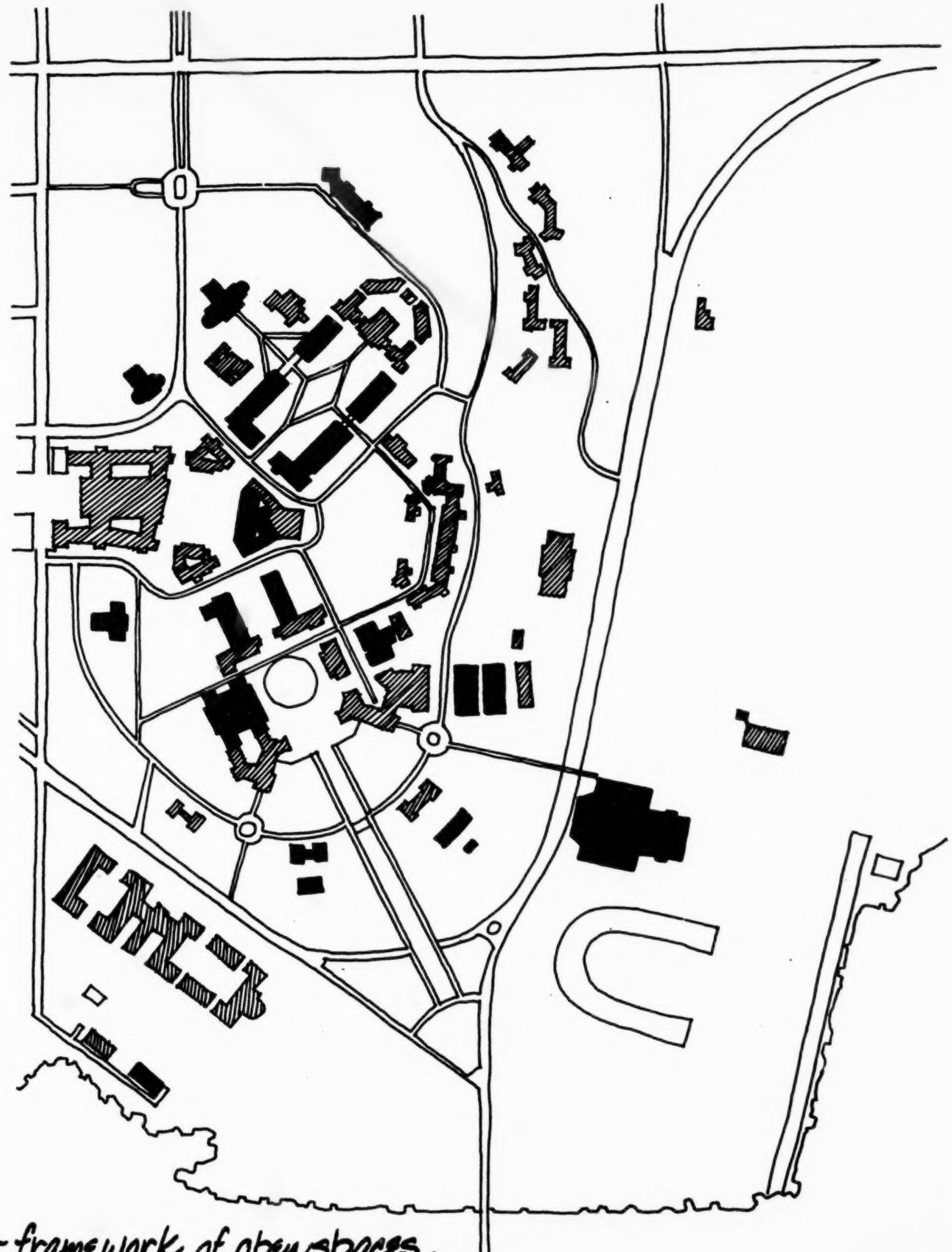
THE ALASKA-YUKON-PACIFIC
EXPOSITION PLAN : 1909
This plan established the Rainier Vista axis and added four major buildings -- Meany Hall, a chemistry building which is known today as Architecture Hall, an engineering building and a new power plant.

THE 1914 OLMSTEAD PLAN:
This plan was heavily criticized for retention of the informality which characterized the "Oval" Plan.





THE 1915 PLAN:
The first introduction of the major framework of open spaces as we know it today.



THE 1934 REVISED PLAN:
This plan carefully delineated the major framework of open spaces.

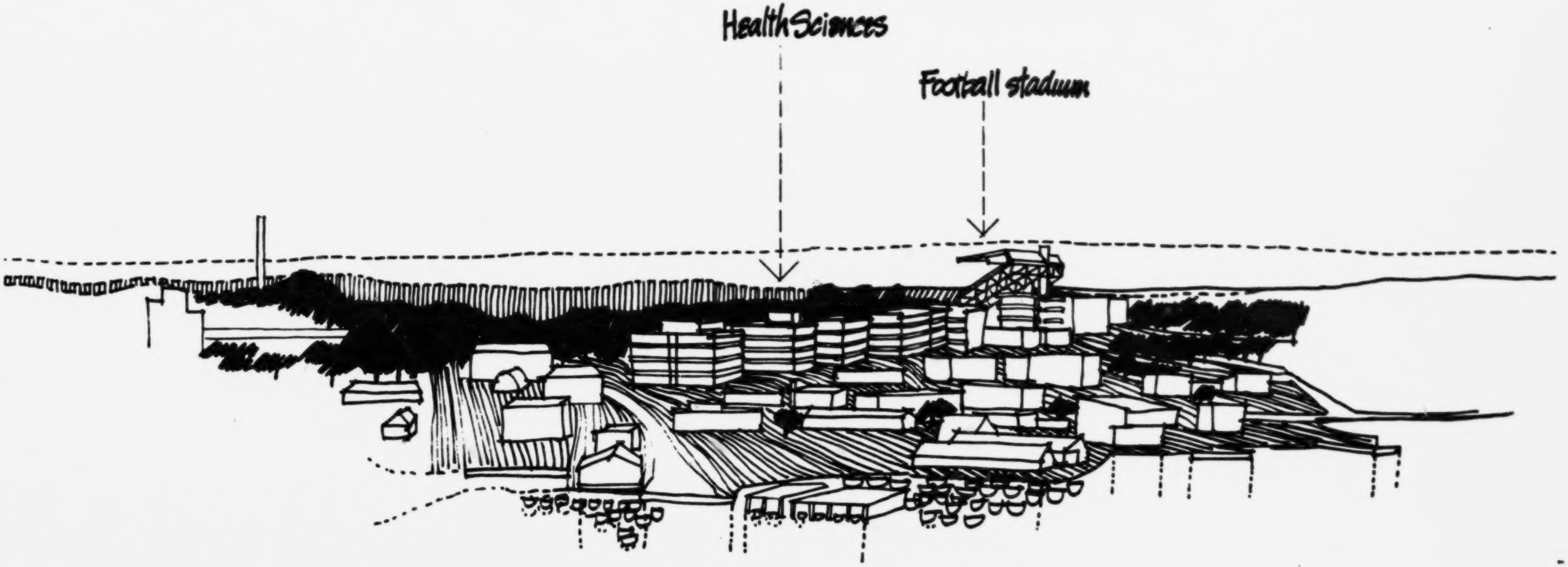
2: THE UNIVERSITY AND THE CITY

THE EFFECT OF THE FREEWAY SYSTEM:

For many years the University of Washington campus was known to the population of the city primarily by the character of the edge of the campus as it meets the city around it. Only from the Capitol Hill area could the campus be seen from a heightened elevation, and be read as a totality. Today, however, with the development of the freeway system in the city of Seattle, new and different views of the campus have been exposed. From the elevation of the freeway bridge, a new singular visibility of the whole campus has emerged. In moving across the new Evergreen Floating Bridge from the east an exciting, low-level, ever changing panorama of the east and south campus edges is revealed.

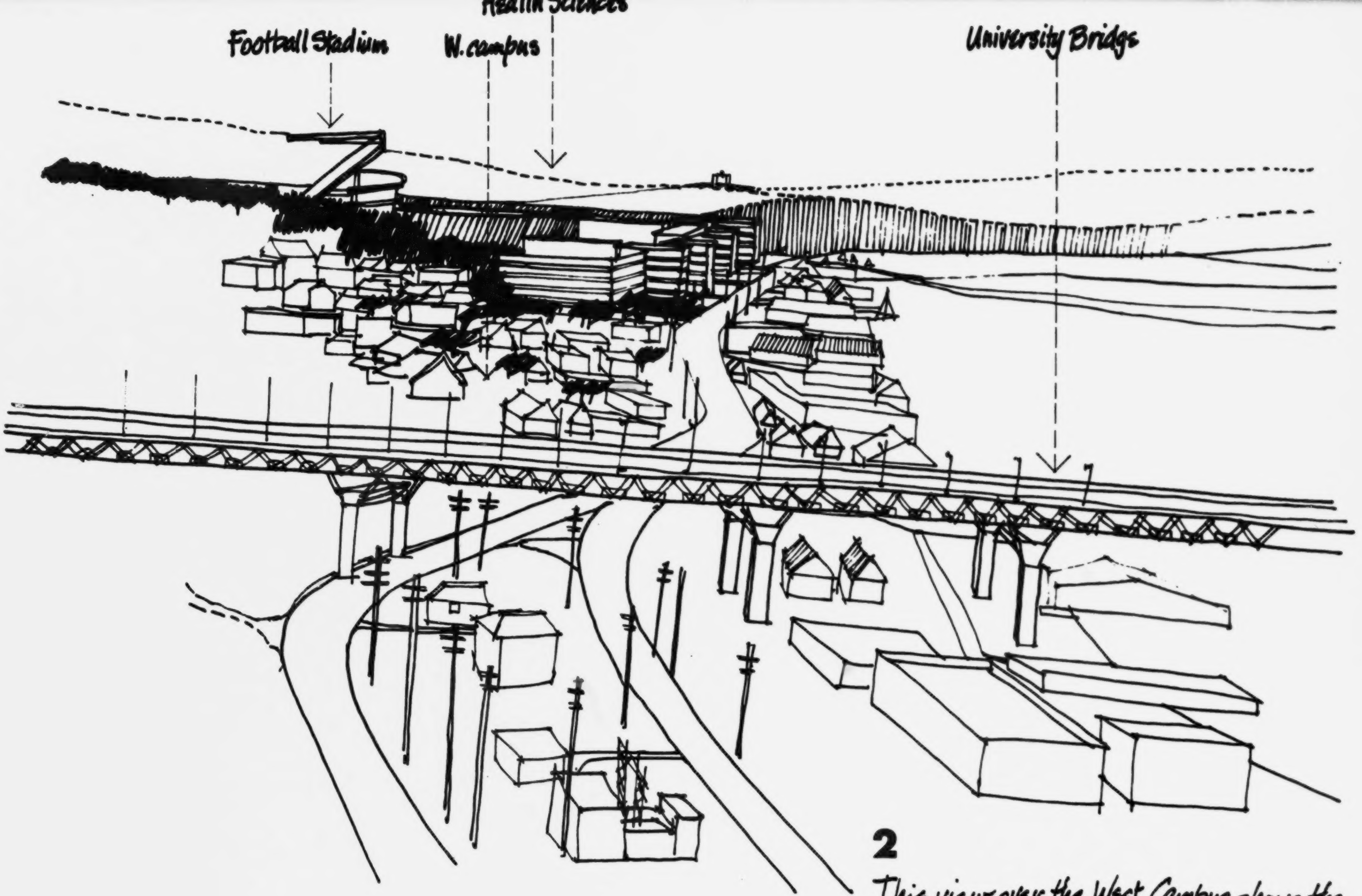
These new vistas into the campus, with their greater exposure to the population and the shorter time in which they can be viewed, resulting from the increased speed of movement inherent in freeway systems, have heightened the image of the campus as a landmark in the overall pattern of the city.

The Campus as it appears
from the University Bridge.


Health Sciences
Football stadium

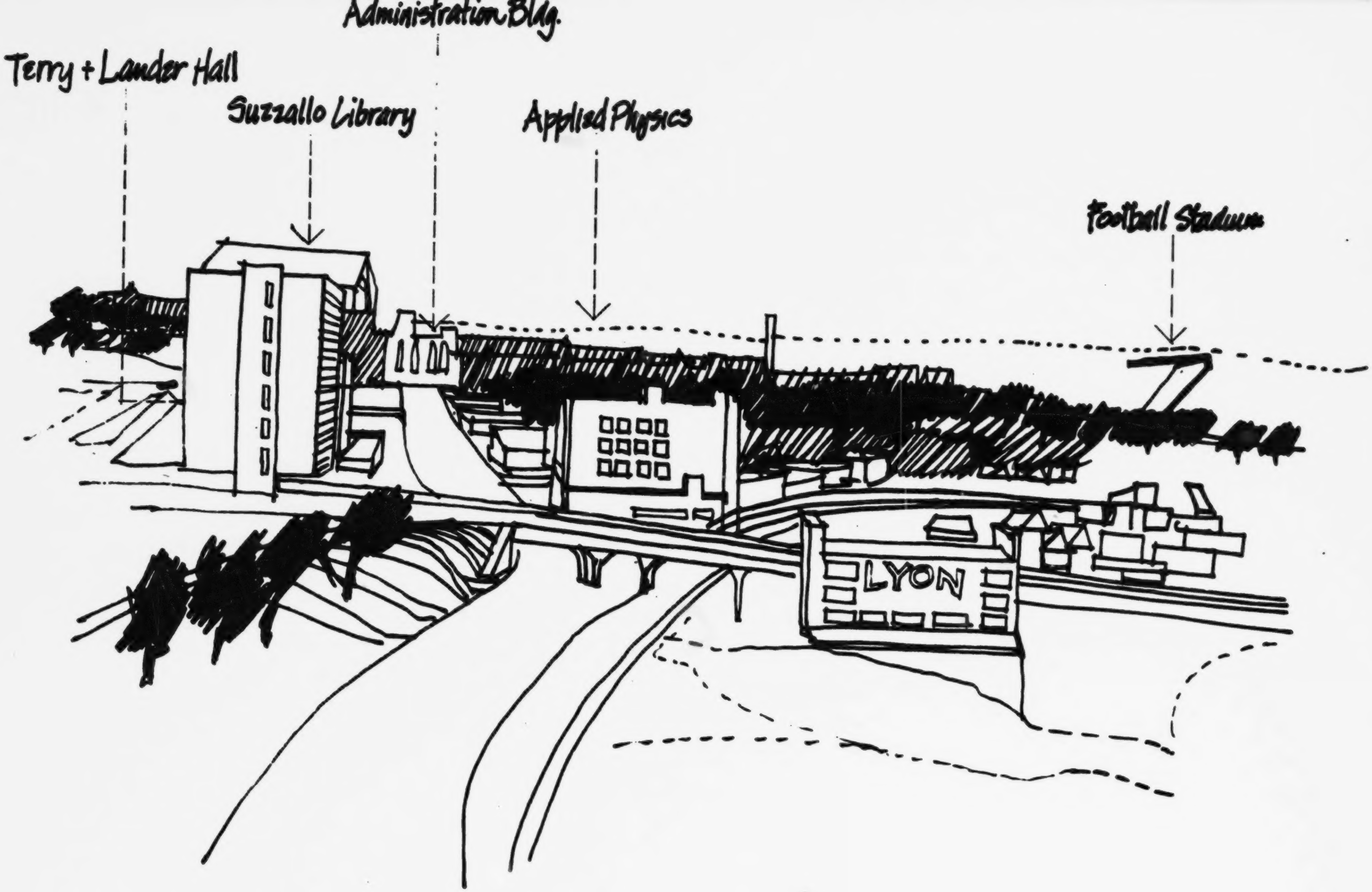
1

The first view of the campus while moving north on the Freeway Bridge is the wall of buildings that is the Health Sciences complex. They are readily identifiable as University buildings --- as such, they impart campus character to the panorama.


Football Stadium
W. campus
Health Sciences
University Bridge

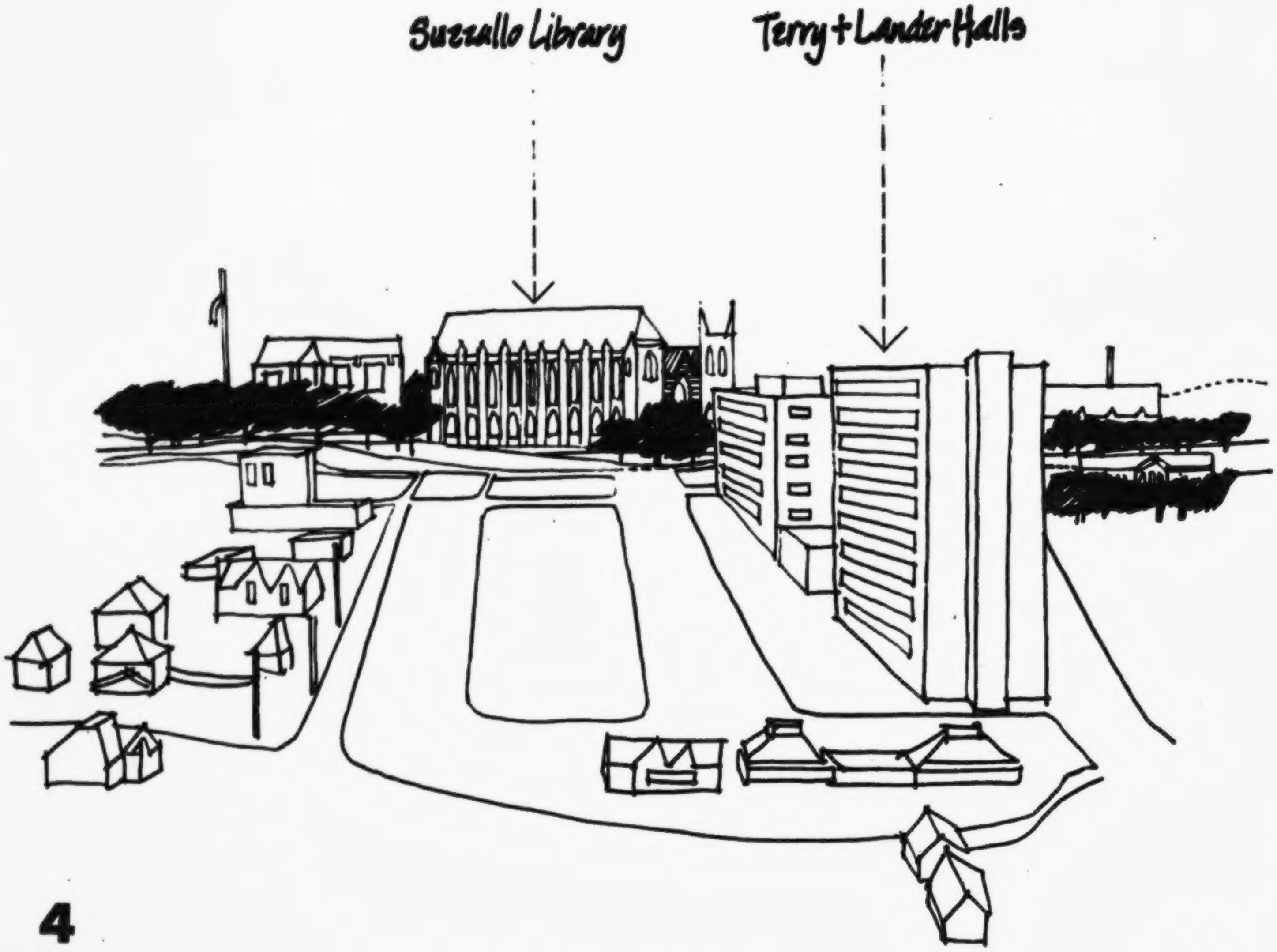
2

This view over the West Campus shows the contrast in character between this area and the central campus. The future development of the West Campus must be an extension of the existing campus character for the total panorama to gain a University identity.


Administration Bldg.
Terry + Lander Hall
Suzzallo Library
Applied Physics
Football Stadium
LYON

3

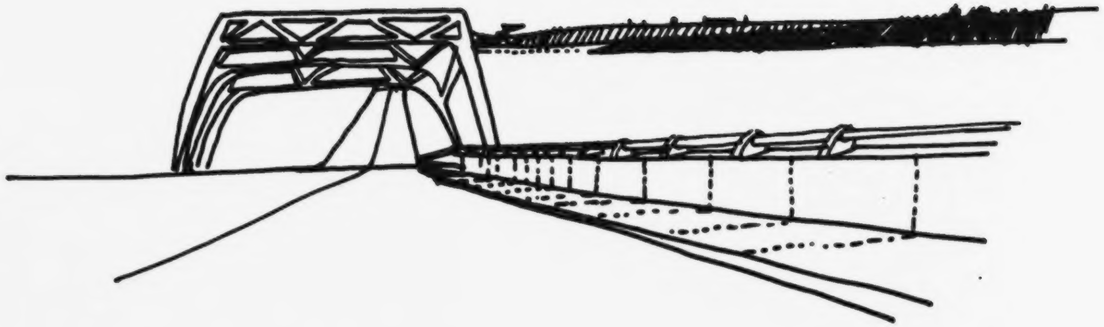
The Terry & Lander Hall dormitory units stand isolated from the campus. Their horizontality could be greatly enhanced by the development of a cluster of tower buildings to the south.


Suzzallo Library
Terry + Lander Halls

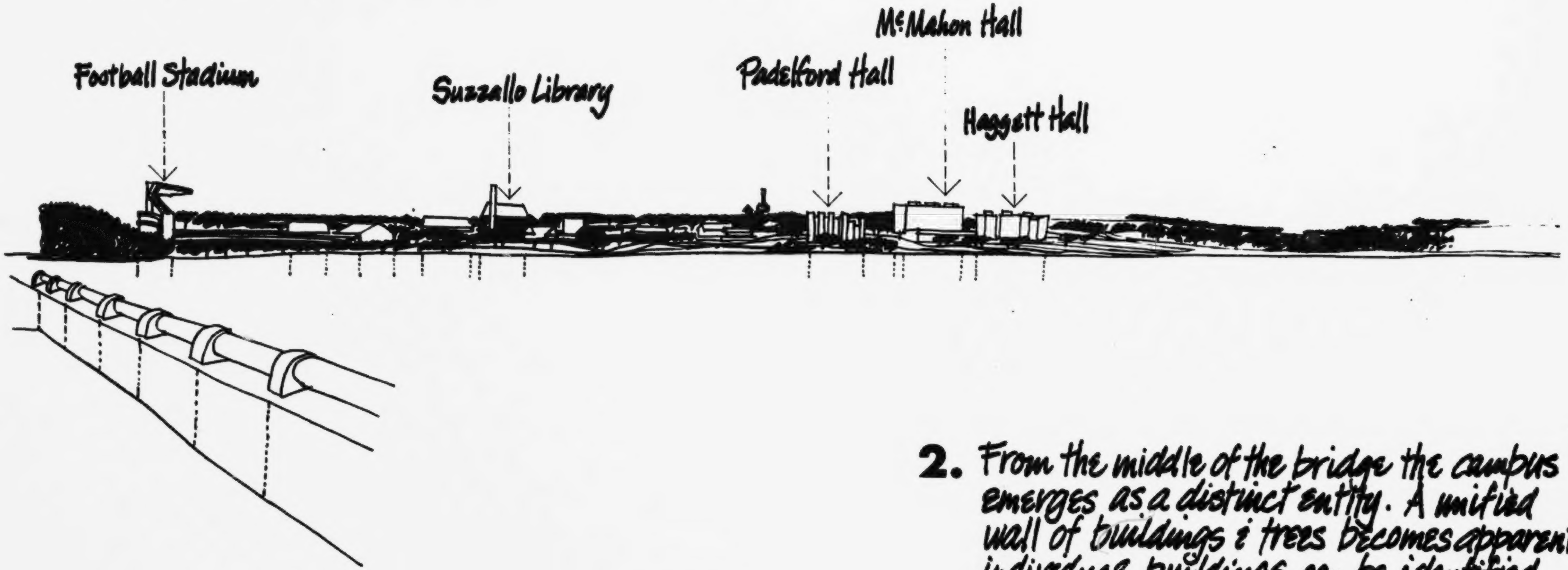
4

Henry Suzzallo Library terminates a grand vista over Campus Parkway and into the campus. The undefined nature of this axis as a space is apparent.

The Campus as it appears from the Evergreen Floating Bridge



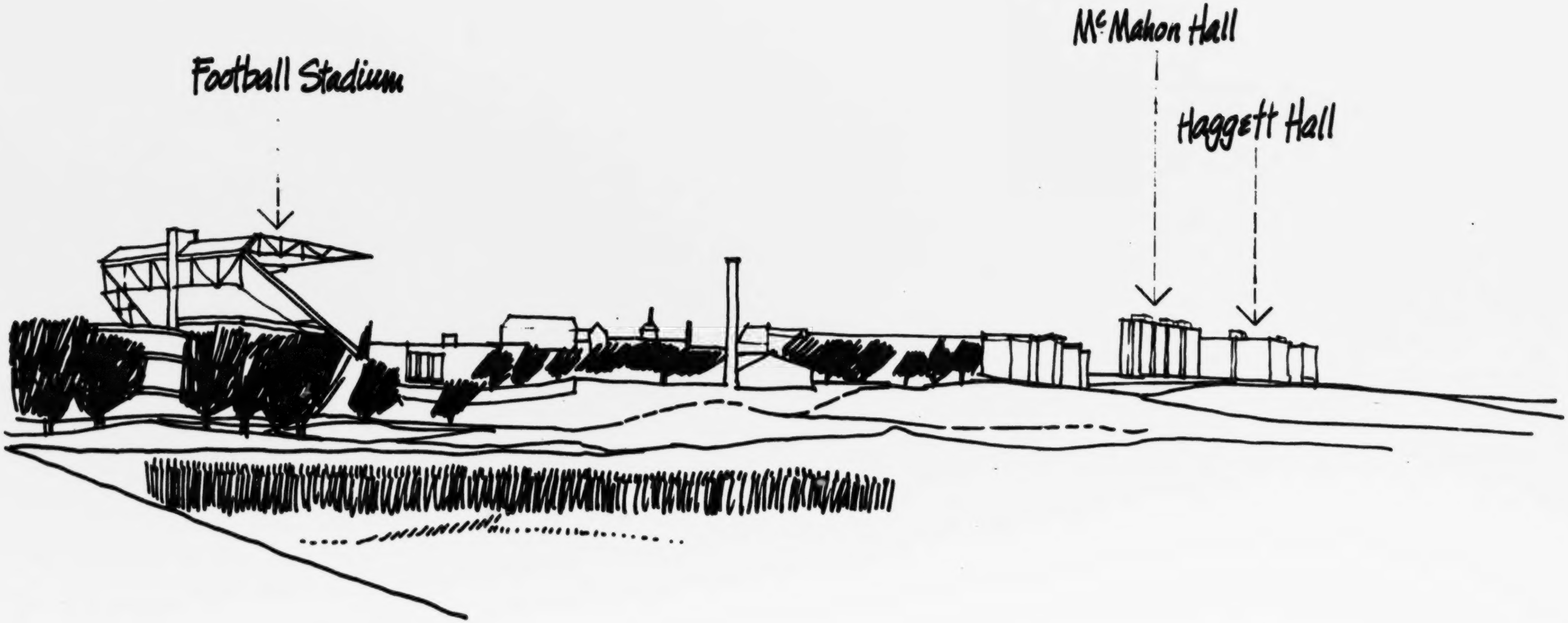
1. From the east end of the bridge, the University is only partially visible.. it appears only as a land form.

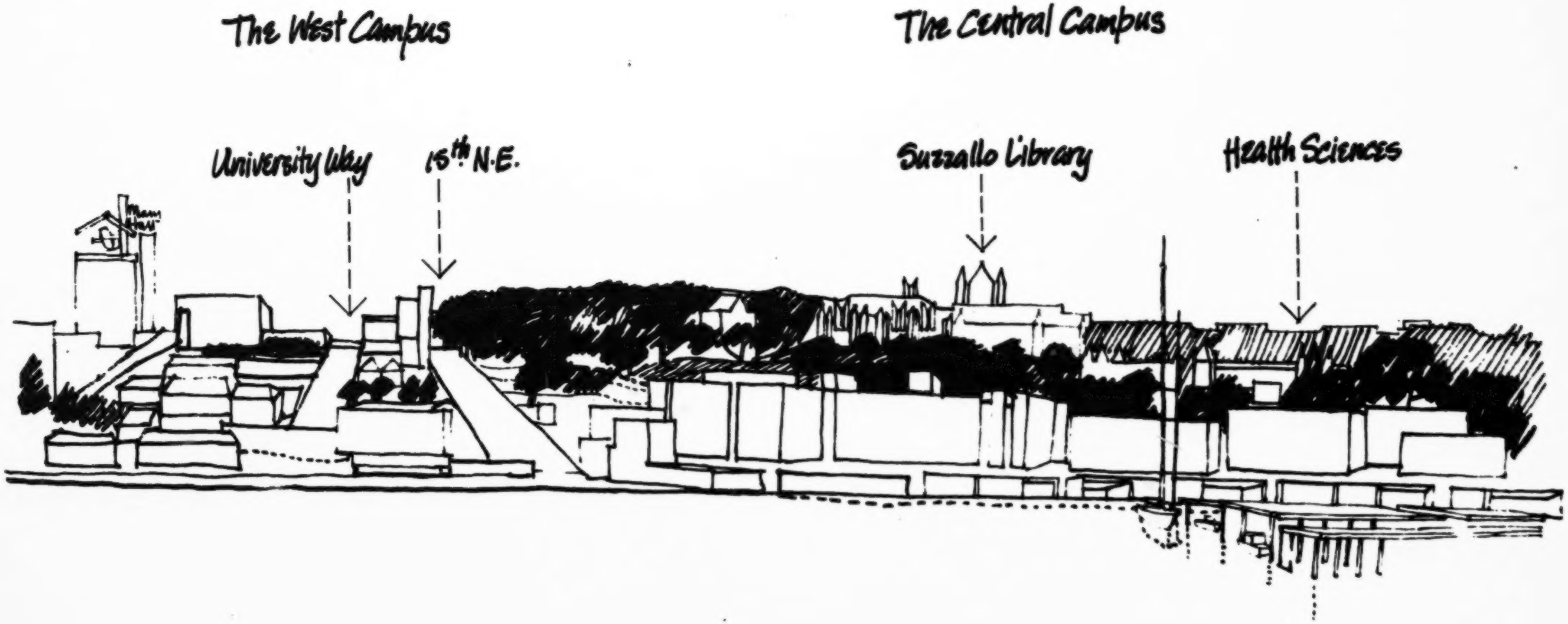

Football Stadium
Suzzallo Library
Padelford Hall
McMahon Hall
Haggett Hall

2. From the middle of the bridge the campus emerges as a distinct entity. A unified wall of buildings & trees becomes apparent.. individual buildings can be identified.

3. An oblique view of the eastern edge points out the abrupt change from the existing scale wrought by the McMahon & Haggett Hall dormitories.

The football stadium dominates the scene --- it is a strong factor in creating the image of the University.


Football Stadium
McMahon Hall
Haggett Hall


The West Campus
The Central Campus
University Way
15th N.E.
Suzzallo Library
Health Sciences

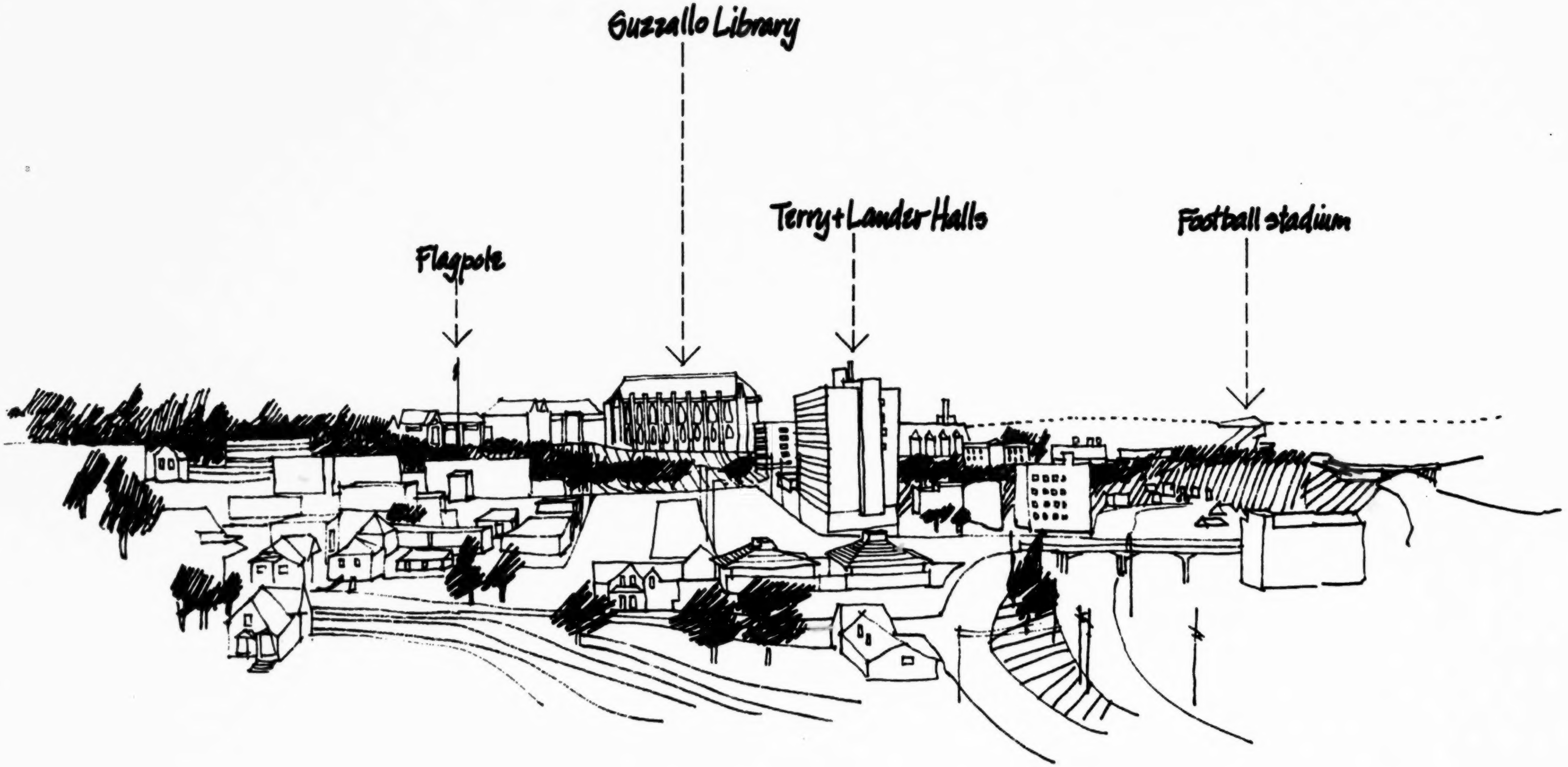
4. This view from Portage Bay shows the strong contrast in identity between the campus and the adjacent pattern of city streets. The need for extension of the campus character into the West Campus is obvious.

THE CAMPUS AS A TOTAL COMPOSITION:

Certain visual considerations have arisen resulting from the ability to comprehend the campus as a single entity. Each building must be considered as a part of a total composition of volumes and must add support to the overall image, not just to immediate neighbors.

The Henry Suzzallo Library dominates the overall panorama, and should retain this status for it represents the academic symbol of the University of Washington. The views into the focal point of the campus, the library, should not be obstructed, either from the elevation of the Freeway Bridge or from the ground level approach along Campus Parkway.

With future development of the West Campus and extended development of the edges of the Lake Washington Ship Canal, the mass relationship of foreground structures becomes an important compositional consideration. The development of Oceanography, Fisheries, the Hospital, Health Sciences, and the West Campus housing should be readily identifiable as a part of the campus, both in character and in volume, for the panorama to maintain its overall interest and meaning.


Suzzallo Library
Terry + Lander Halls
Football stadium
Flagpole

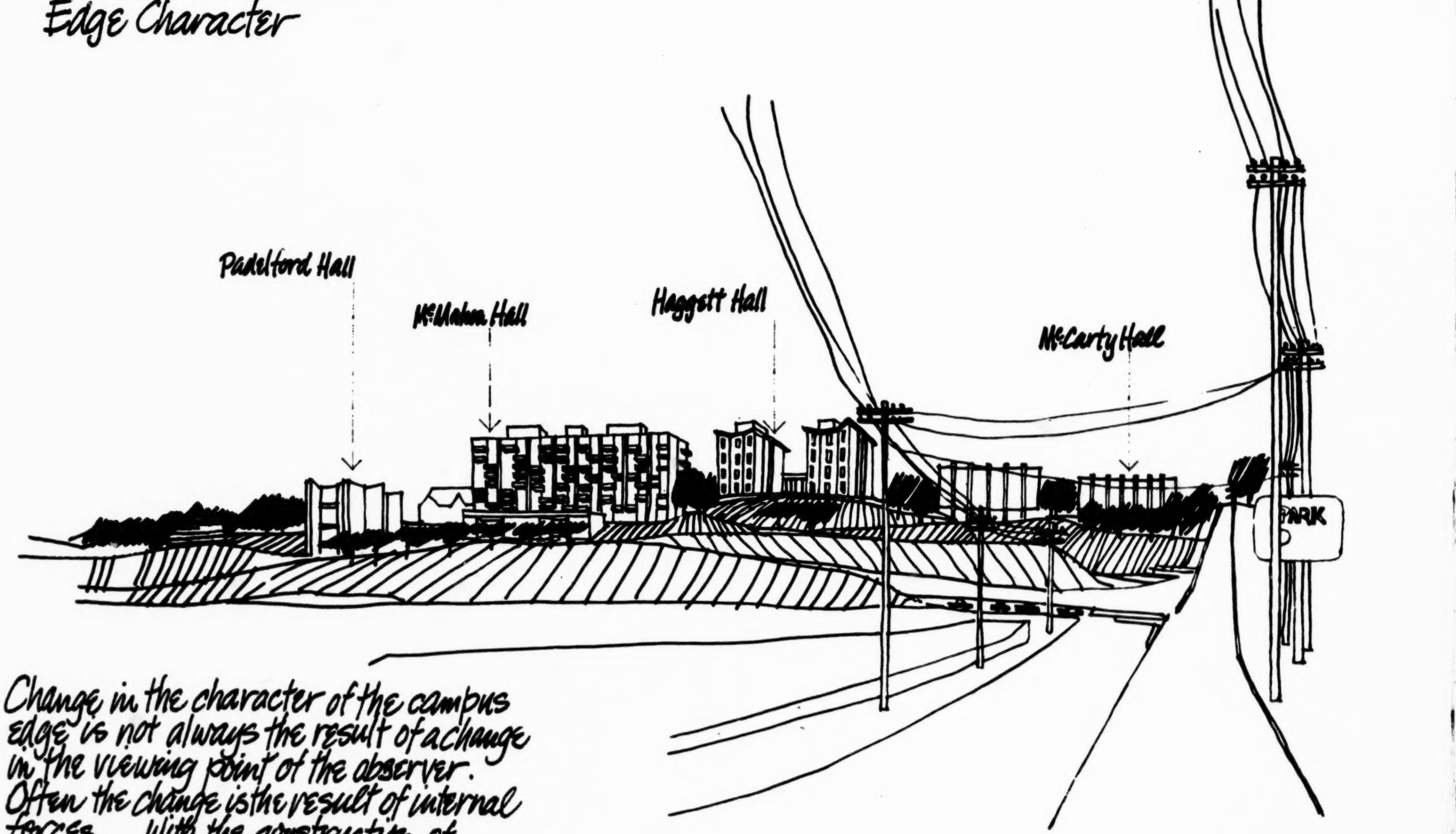
From the Freeway Bridge the campus can be comprehended as a total entity, heightening its image as a landmark in the overall pattern of the city. The Suzzallo Library dominates the panorama

EDGE CHARACTER:

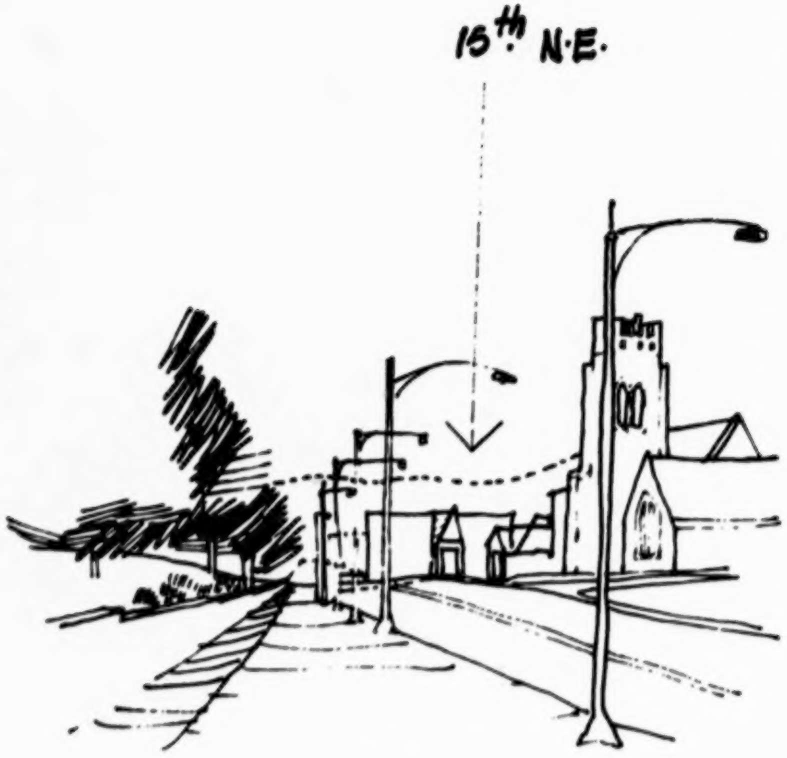
Still a major design factor, however, is the character of the edge of the campus as it meets the city around it. The campus edge is more often seen obliquely and sequentially while the observer either walks or drives by the University. At this elevation and speed of travel, it is impossible to comprehend the campus as a total entity, therefore, unity must be expressed over the linear distance of campus edge. Yet, no matter how unified the total edge becomes, it should not act as a wall isolating the campus from the city around it. There should be visual penetration into the campus, in an effort to explain the spatial extent of the total campus to the passerby.

The character of the campus edge varies from clear and linear to ragged, anonymous and, even, invisible. Informal random groups of trees, sloping grass banks, and retaining walls are only some of the elements that delineate the edge of the campus. Considered attention must be given to enhancement of the campus edge where it is presently unclear and ragged, as well as to the development of a clear statement of edge character along any new boundaries of the expanded campus.

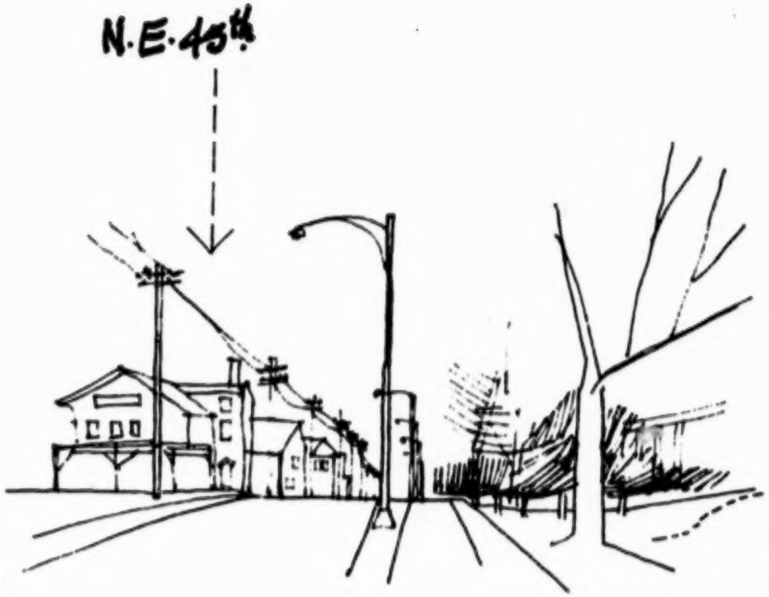
Edge Character


Padelford Hall
McMahon Hall
Haggett Hall
McCarty Hall
PARK

Change in the character of the campus edge is not always the result of a change in the viewing point of the observer. Often the change is the result of internal forces. With the construction of McMahon & Haggett Hall dormitories the nature of the eastern edge of the campus has been dramatically reshaped. The once green hillside has now become an overbearing, awesome statement of the campus edge. The buildings overpower the hillside.



A clear definition of the edge ..
the use of landscape + a retaining
wall.



An edge defined by contrast in character.

3: VISUAL EFFECTS OF GROWTH

With the changing philosophies in education and the demands of an ever increasing student enrollment, the need for new and different kinds of facilities and spaces has exerted a dynamic pressure on the campus. In earlier times, the University could sprinkle its buildings over a large area. Now, however, it is faced with problems not only of filling in some of its long revered open spaces, but also of expansion of its perimeters.

University growth affects the campus in several ways. Visually, growth implies an increase in the diversity of building appearance, while in terms of land use, growth demands an increase in building boundaries. Increased internal complexity, an inevitable result of a more intense use of the land, is another factor which must be considered.

DIVERSITY OF BUILDING APPEARANCE:

The planning and construction of buildings on this campus is a process involving many different groups with many different primary interests. In the immediate past, these factors have manifested themselves in new buildings which lend little toward the development of a unity over the total campus. If the pattern continues unchecked, an even greater diversity in building appearance will develop and unity will become impossible to evolve. Individual interests involved in the creation of the University's physical plant must become dedicated to the creation of a unified total environment. A working language of building must be developed with its vocabulary based on the powerful elements expressed in the existing buildings on the campus. This does not mean, however, that the architectural expression of these elements should be the same as that which exists, rather, that there be an awareness of the elements as they are and an understanding of the tasks which they perform in adding to the unity of the total environment. The expression of these elements can then be resolved in a form suitable to the taste and technology of the time in which the building is to be built. Part V of this study analyzes some of the strong elements of the campus and its buildings, in an effort to evolve a future language for building. Hopefully, the diversity of building appearance can be limited and an overall campus unity reinforced.

INCREASING BLDG. DENSITY:

By increasing the density of buildings on the campus, whole new relationships are established not only between buildings but also between one exterior space and another. Consideration for these new relationships points out emphatically the aesthetic requirement that a new building must play its role as an element in a larger composition. The individual building must at all times be thought of relative to the next largest unit of organization, building groupings, which in turn form spatial units which then link together into a still larger identity, the total campus.

In the design of his project, the architect must recognize the aesthetic demands placed on his structure in giving shape to outdoor space just as he designs his building to solve the internal functional requirements of the program. Martin Hoppenfeld has said,

> "The designer recognizes that the city is not made of buildings alone, but that they are an integral part of generally more important open spaces whose value often long outlives the structures about them."

A HIERARCHY OF TOWERS:

Increased building density ultimately reduces the land area available for natural landscape. The desire for large areas of green thus dictates either the tight clustering of buildings or the introduction of high-rise structures in open, park-like spaces, as dictated by their need for light and air. The direction taken by the University in the past has been toward the tight clustering of buildings for it seemed to provide a cloistered environment -- a sheltered place apart for study and contemplation. The possibilities within this framework to provide both the small enclosed space and the open, park-like space, plus all of their variations, seemed to offer a valid approach to future growth. However, in the future development of the campus, thought should be given to the inclusion of the high-rise structure in the development fabric, as it can play an important role in the total environment. A tower skillfully placed within a building composition gives point to the basic shape of the place -- it can entrap the eye and keep the composition from becoming a bore.

In considering the overall form of the campus, towers should not exist in isolation, randomly sprinkled over the total land mass. They should be grouped together in harmonious relationship one to another, and firmly welded into the campus by sensitive linkage of open spaces in an exciting relationship of smaller, well defined enclosed spaces with larger, more loosely defined and more natural space.

There are three general areas which could be developed by tower elements in a manner that could enhance the overall campus form. The southwest corner of the central campus, in the area bounded by Fifteenth N.E., East Pacific Street, and Stevens Drive to the northeast could be immeasurably enhanced by the addition of vertical buildings. Also on the central campus, tower elements to the northeast of the Liberal Arts quadrangle, in the Lewis Hall area, could complement the existing high-rise dormitories and act as a terminus to the long axis of the Liberal Arts quadrangle. In the future development of the West Campus, consideration should be given to the location of high-rise buildings in the area immediately south of the existing dormitory units, Terry and Lander Halls. Tower groupings in these three areas would not interupt the basic spatial organization of the campus, yet would give point to parts of the campus which could otherwise easily become meaningless, dead-end areas.

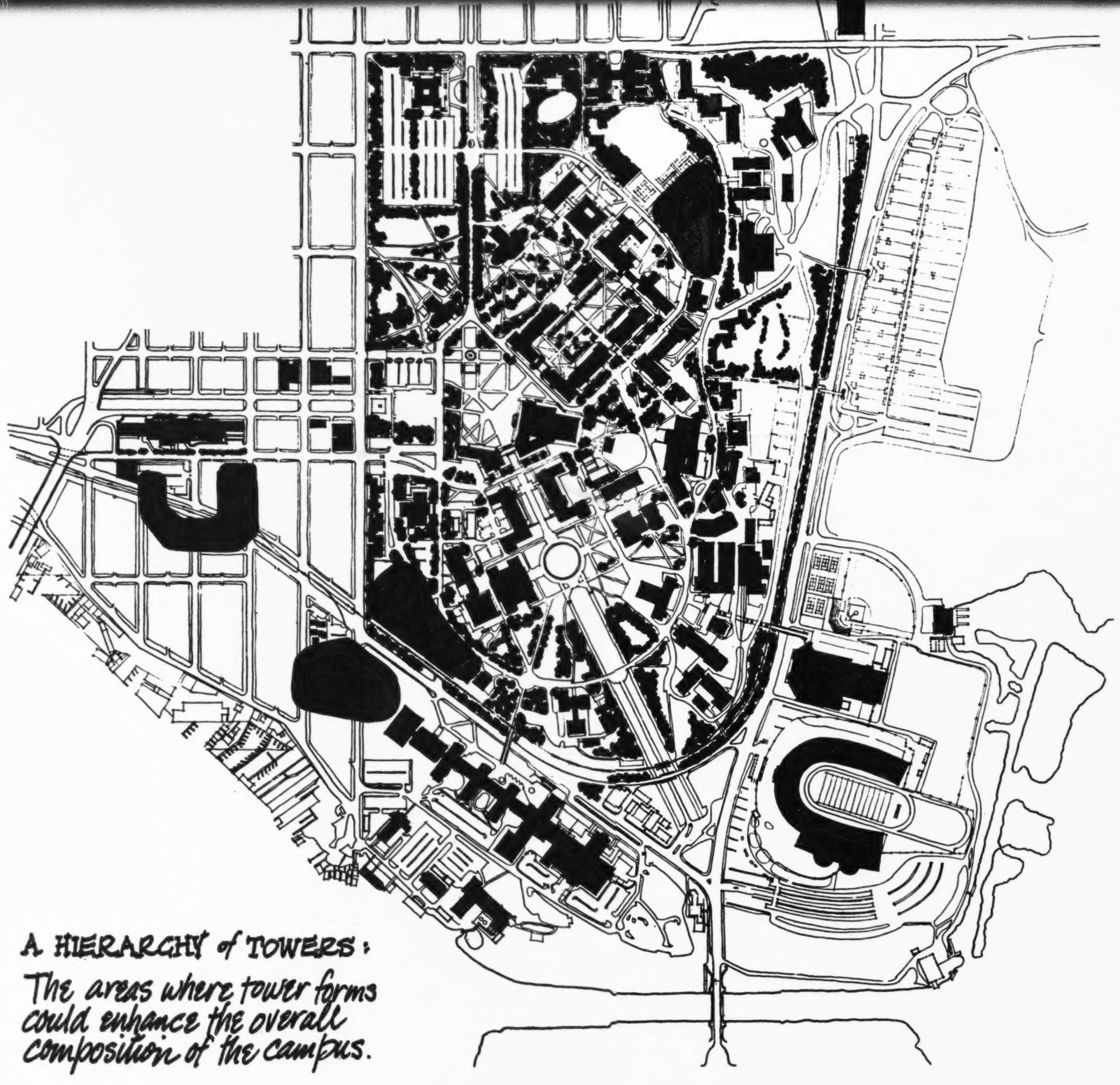
EXPANDING CAMPUS BOUNDARIES:

Never could too much emphasis be placed on man's need for identification with his surroundings and relationship to them. "Relationship" and "Identity" are the two factors which must be remembered in all future development of the campus. Relationship involves making all of the different parts of the environment fit together, whereas, identity implies recognition and enhancement of the specific needs and qualities that make one place different from another.

With the physical expansion of the campus to the west, the inherent problems of visual harmony, relationship and identity are several. Fifteenth Avenue N.E. is a major city arterial and will remain as such for the foreseeable future, yet circulation of students from the west campus to the central campus across this street must be effected. Unlike the land south of East Pacific when it was initially developed with University buildings, the west campus area is a functioning part of the surrounding community firmly entwined in the typical city gridiron street system. The contrast in visible form and pattern between this area and the central campus serves to emphasize the difference in the identity of the places themselves. As the land west of Fifteenth Avenue N.E. becomes developed with University buildings, high priority must be given to the abolition of the factors which could recall the gridiron framework over which the new development will be superimposed. Of utmost importance to the successful development of this area is the establishment of the University character and identity. Piece-meal development due to availability of land in bits and pieces and respect for existing utility lines are only two of the factors which could hinder achievement of the goal. We cannot afford to allow the expanded University to become confused with the surrounding community or to echo its character, for this could only result in the dilution of the strong identity presently projected by the campus.

INTERNAL COMPLEXITY:

With the developing higher densities and greater lateral expanse inherent in campus growth, one of the problems emerging is the creation of greater internal complexity. The campus, unlike the city around it, has no address system other than building names. This imposes a great responsibility on planning for the creation of clarity and spatial order. Attention must be focused on the creation of a simple overall pattern which makes a strong impact on the mind. Imageability of the environment becomes extremely important and the factors which can create a strong image, such as the sense of center, landmarks, clarity in definition of major areas having an identity of their own, and legibility of circulation patterns must be effected.



A HIERARCHY of TOWERS:

The areas where tower forms could enhance the overall composition of the campus.

4: THE DESIGN APPROACH

The overall effect of large scale University growth and expansion on the total appearance of the campus have led to extensive considerations of planning processes. A factor which soon became apparent in studying the history of the planning process at the University of Washington was the early obsolescence of long range plans based primarily on the explicit location of buildings and their groupings. History has shown, both here and on other campuses, the short sightedness of this approach to planning, for the inevitable first deviation from the plan must ultimately end in total reconsideration of the problem. The accelerated pace of the forces for change in today's society act as catalysts in the destruction of this type of plan. Another negative factor is the resulting sense of incompleteness in the development until the total plan has been realized. Vernon L. Parrington said,

> "That no foresight can more than roughly determine the exact development of a University, should not, however, obscure the fact that at every stage of growth there should be evident the present as well as a potential harmony of architectural effect. There can be no such thing as a completed or fully developed scheme. It is this fact of constant growth and change in the needs of the University that vitiates any formal balanced plan based on an exact relation part to part. Such a plan is inharmonious until it is completed and no sooner is it completed then it is outgrown."

In a time when enrollment at the University increases at a pace far beyond prediction, when teaching methods change more rapidly than ever before, in a time of creation of new departments and new colleges, when new areas of research are being recognized and the scope and emphasis of education are changing, establishing a plan based on factors as static as building arrangements seems to lead ultimately to great waste of time and effort, and result in little consequence.

OPEN SPACE PLANNING:

Our search for lasting long range plans has manifested itself in the creation of an Open Space Plan. Structuring the campus in terms of open spaces allows for a rich design expression, yet, remains independent of design forms for projects which may ultimately never be executed. The creation of an open space framework as the backbone of the campus results from both the aesthetic demands of open spaces and their functional requirements based on pedestrian and automobile circulation.

We must recognize that the campus is not like the city around it, with repetitive patterns of streets giving rise to linear corridors of space almost endlessly similar in character. Rather, the campus is a sequence of spaces varying in size and shape, spaces which are defined by combinations of buildings and natural landscape elements. All of these spaces are related in character, for they are dominated by the park-like environment in which they exist. Walking across the campus, one moves through a hierarchy of outdoor spaces and is emotionally affected by the thythm of movement, the change of pace when crossing paths and ascending and descending stairs, and the sense of the "processional" rather than random, disjointed, scattered movement.

Close analysis of the campus has made us aware of the primary system of spaces which are linear axes of movement related to vistas into the campus and conversely out from the campus to the city beyond. Each of these movement paths is a sequence of open spaces. All are related, yet each has its own inherent character different from the others. This open space framework, the backbone of the campus, is a design element in and of itself. It is wholly dependent on movement, for only by moving through them can the sequential arrangement of open spaces be experienced.

By establishing this major open space framework as inviolate in terms of the siting of buildings, more definitive aesthetic controls can be determined for the future development of buildings, yet the flexibility so necessary in planning a long term facility such as the University can be maintained.

The major open space framework becomes the primary system in the hierarchy of open spaces. Future growth of the University will determine the secondary spaces and their transitions to the primary system. In this way, each new open space can respond to all of the factors affecting the construction of new facilities.

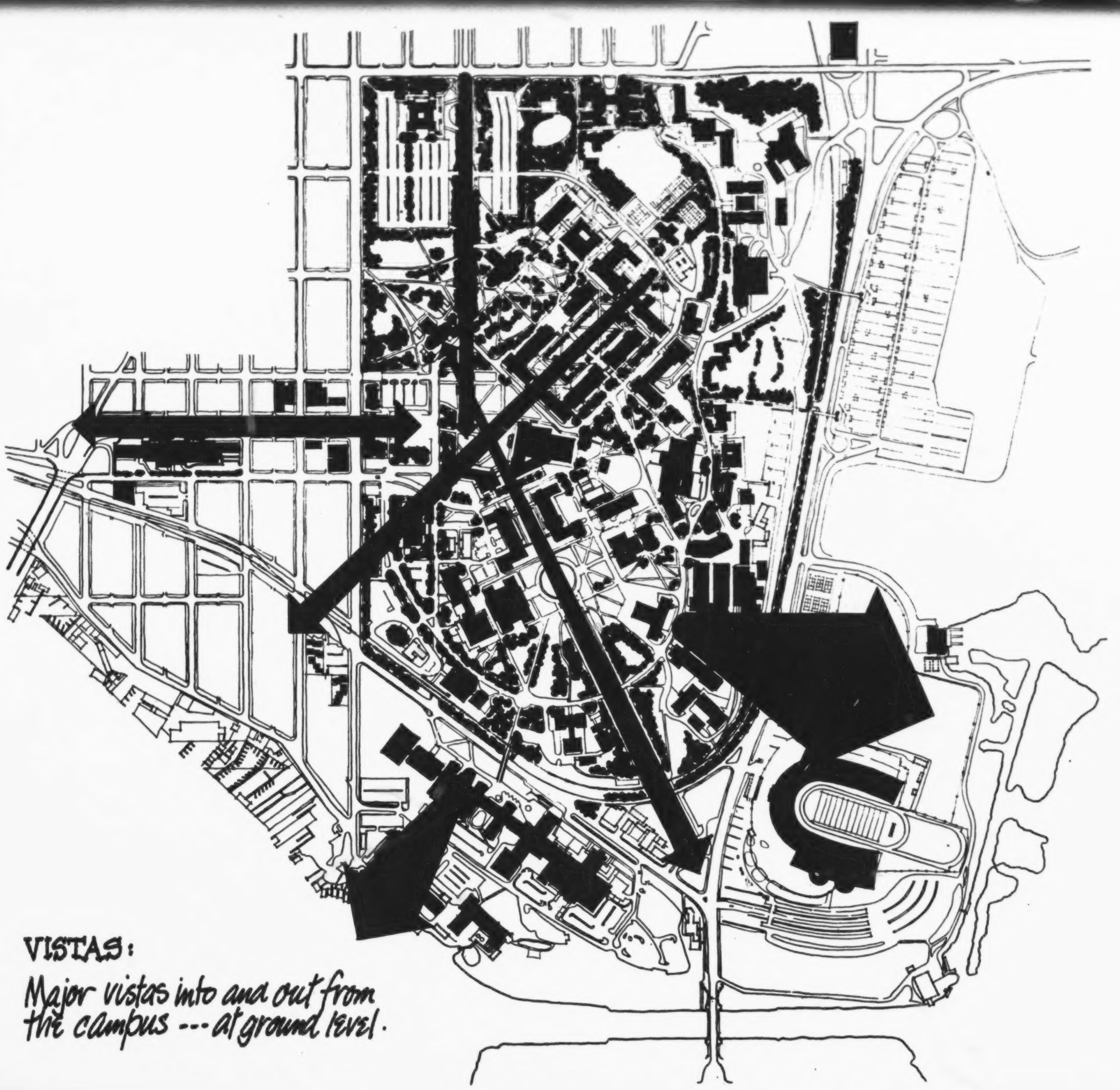
Four major linear movement axes form the open space framework: the Memorial Way axis; the Liberal Arts Quadrangle axis; the Rainier Vista axis; and, the Campus Parkway axis.

Directly associated with and integrally a part of the major axes of movement are three major open spaces: the Suzzallo Library Plaza; the Liberal Arts Quadrangle; and, the Drumheller Fountain Area.

The Stevens Way loop road is also a major open space. It is different in nature, however, from the primary system of axial pedestrian movement spaces, for it is tailored toward the movement of automobiles and reflects a character appropriate to its purpose.

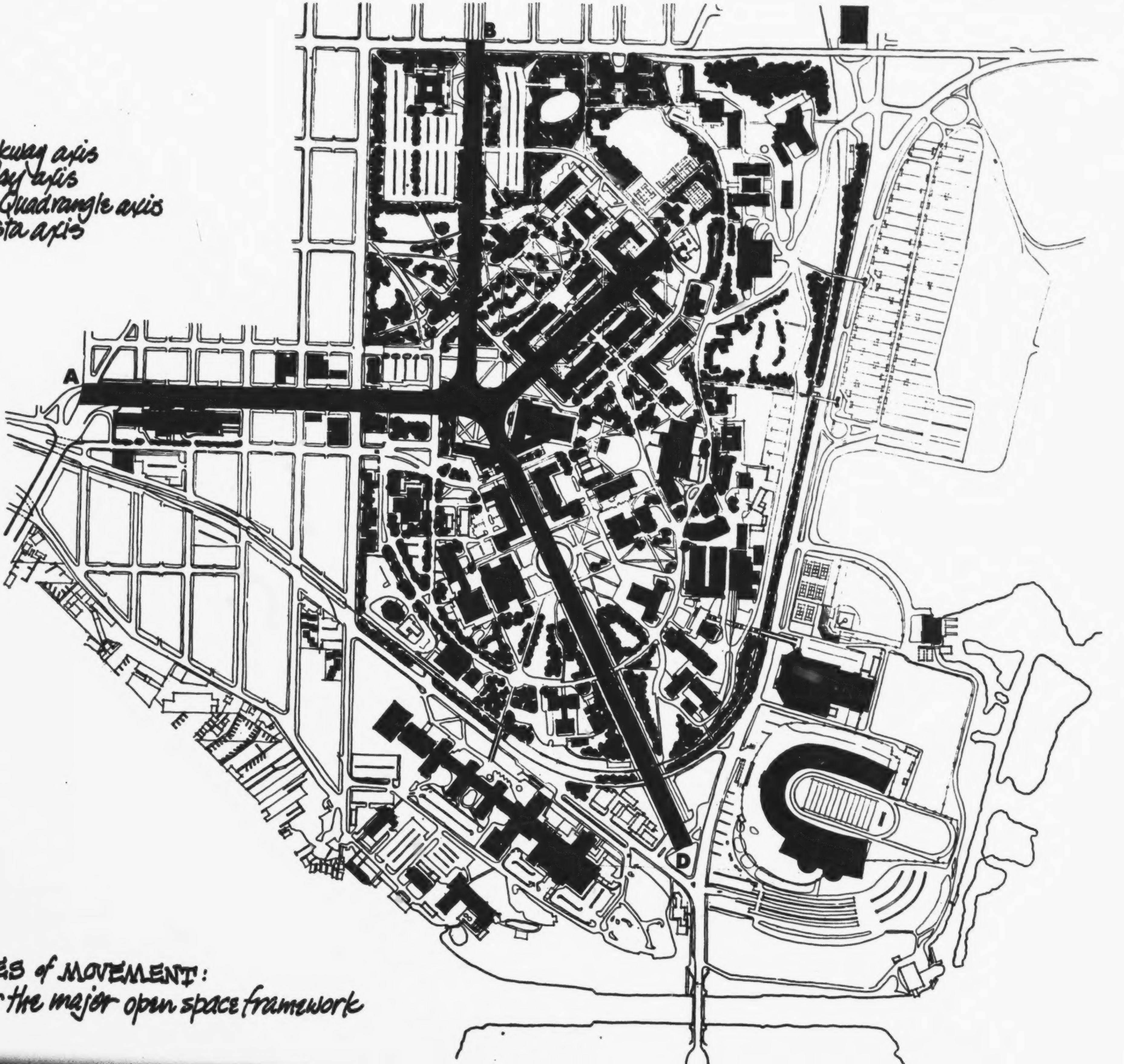
The linear movement axis between the main entrance to Denny Hall and the side door of the Student Union Building forms a strong link between the two major park-like spaces on the campus, Denny Yard and the Hub Yard. This is a major spatial sequence, secondary in nature, however, only because it is independent of the primary system.

Over the long period of development of the University, each of these major axes has become a firmly entrenched, integral part of the campus. They dictate movement of "processional" nature, and seem to induce formal planning and development in areas where they play a dominant role. Each of the major open spaces needs further definition to be successful. Proper definition and sensitive handling of the walls of enclosure can strengthen the identity of each of these spaces. Great effort must be expended in the establishment of the qualities of relationship and identity, creation of the "sense of place" and the relative "sense of position". It seems commonplace that almost everyone is born with the need for identification with his surroundings and a relationship to them -- with the need to be in a familiar place. Thus, sense of place is not a fine-art "extra"; it is something that man cannot afford to be without.



VISTAS:

Major vistas into and out from the campus --- at ground level.

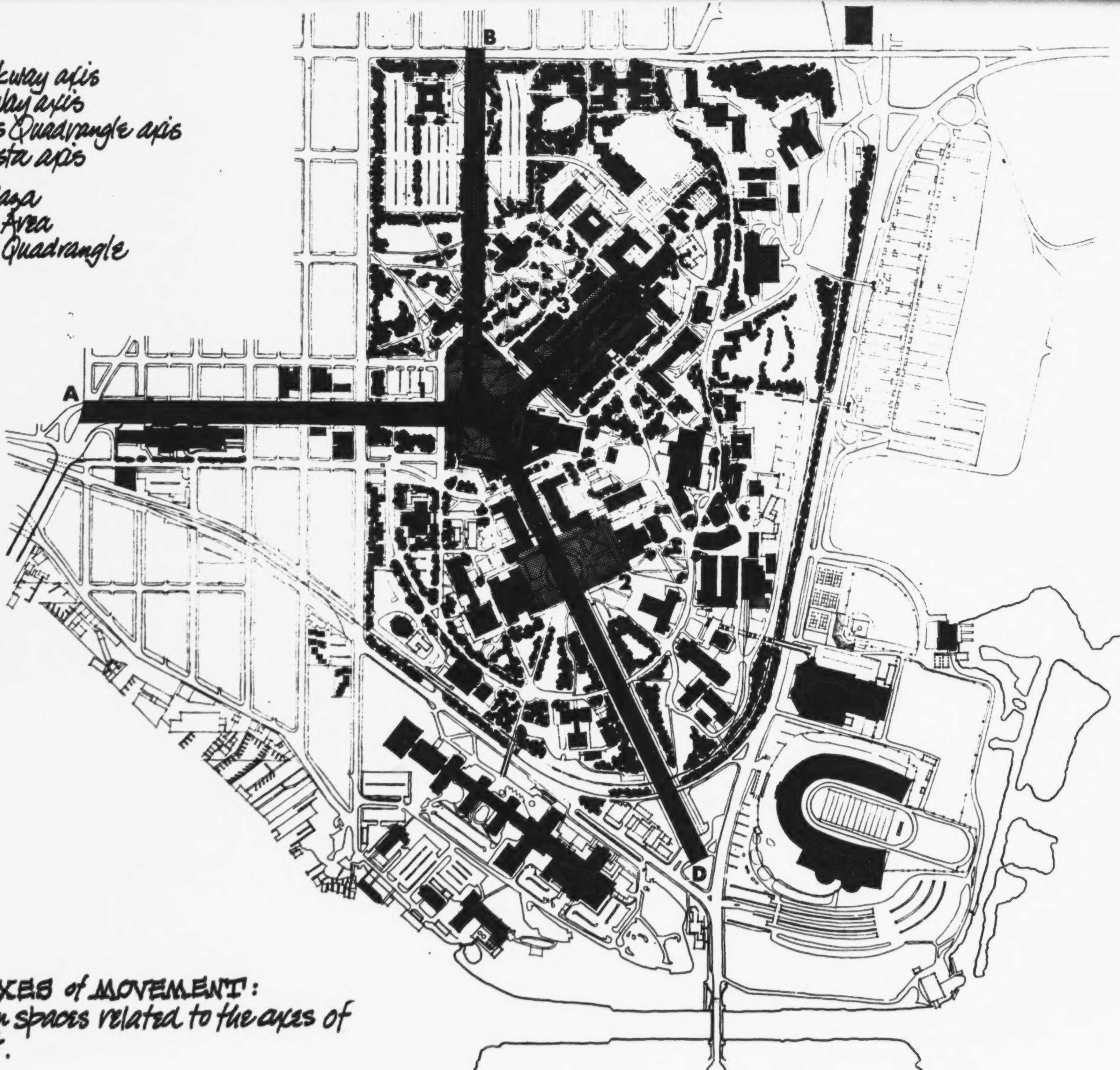


A Campus Parkway axis
B Memorial Way axis
C Liberal Arts Quadrangle axis
D Rainier Vista axis

MAJOR AXES of MOVEMENT:
The basis for the major open space framework

A Campus Parkway axis
B Memorial Way axis
C Liberal Arts Quadrangle axis
D Rainier Vista axis

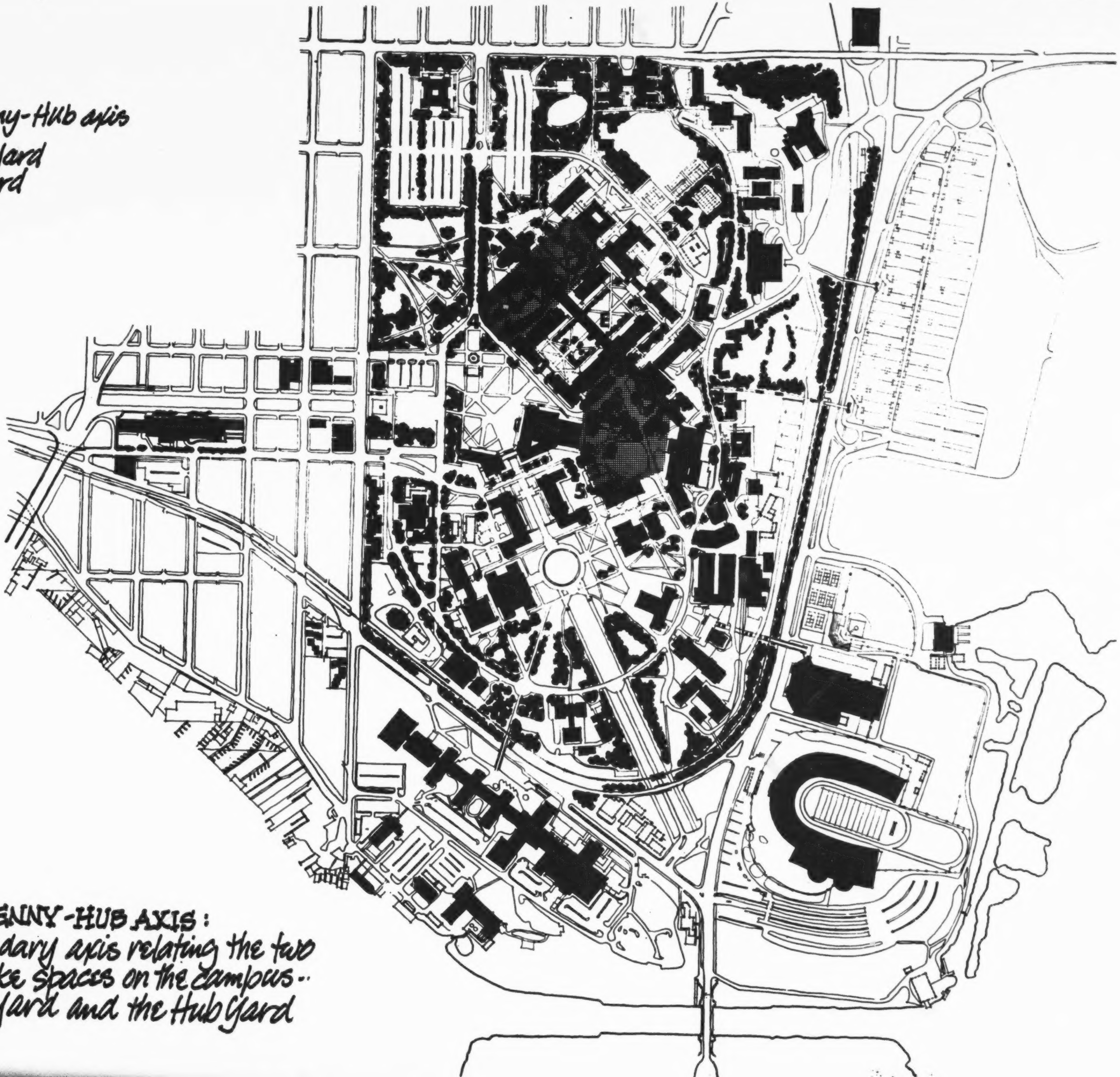
1 Suzzallo Plaza
2 Frosh Pond Area
3 Liberal Arts Quadrangle



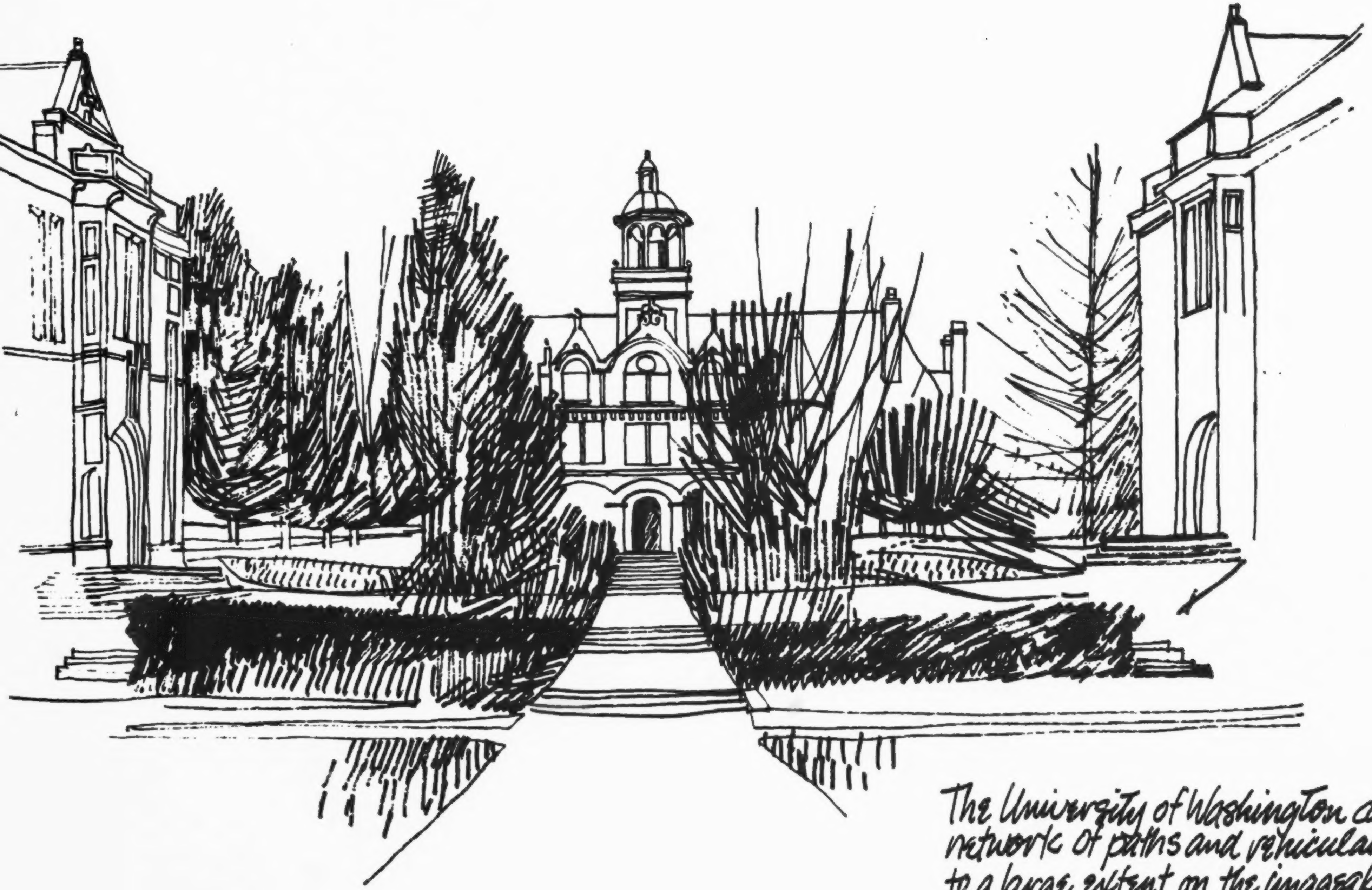
MAJOR AXES of MOVEMENT: Major open spaces related to the axes of movement.

E The Denny-Hub axis

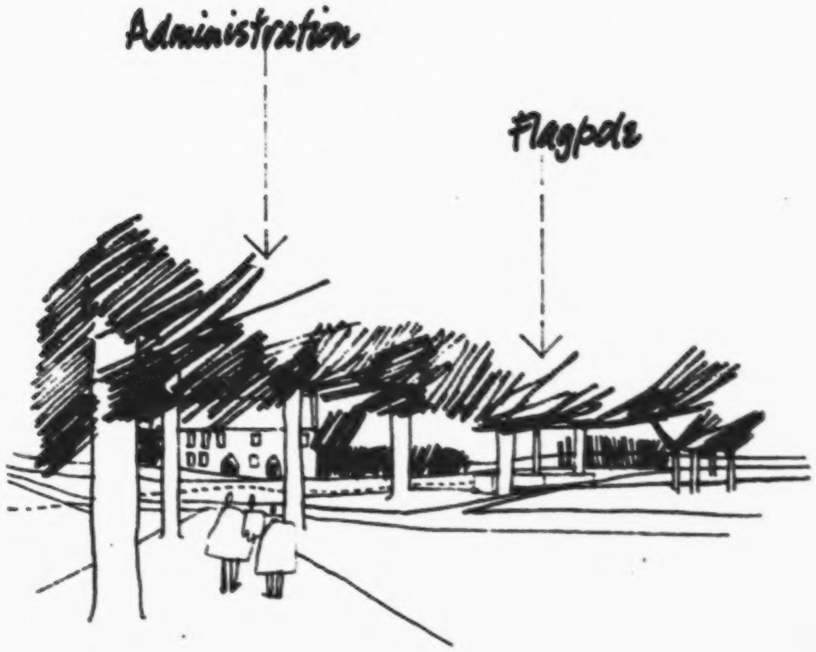
4 Denny Yard
5 Hub Yard



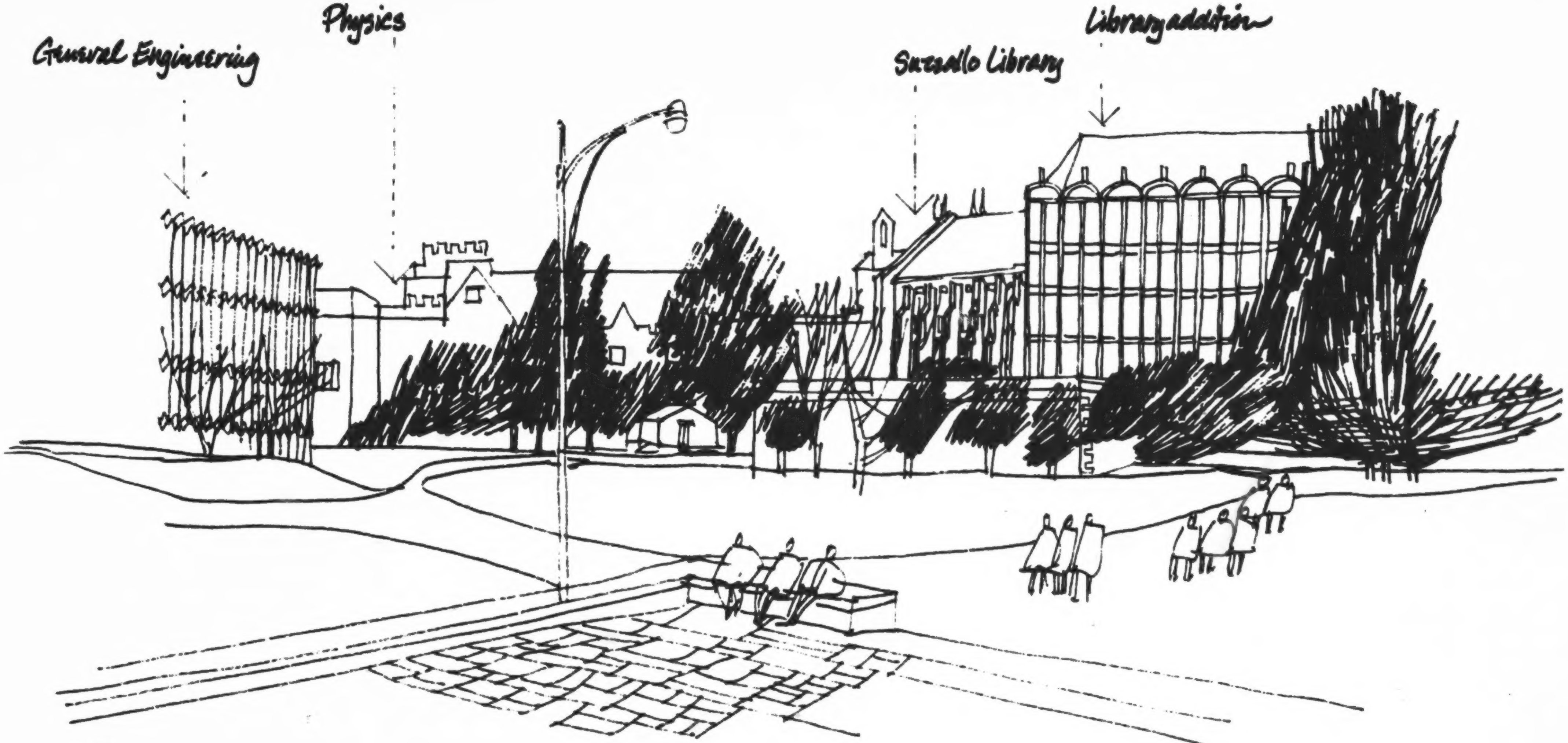
THE DENNY-HUB AXIS:
A secondary axis relating the two park-like spaces on the campus.. Denny Yard and the Hub Yard



The University of Washington campus, with its network of paths and vehicular roads, depends to a large extent on the imageability of its environment to give direction & orientation to its users. Some of the factors that can create a strong image are; the sense of a center, landmarks & clarity in definition of major areas having an identity of their own. The Denny-Hub axis focuses on just such a landmark .... Denny Hall.

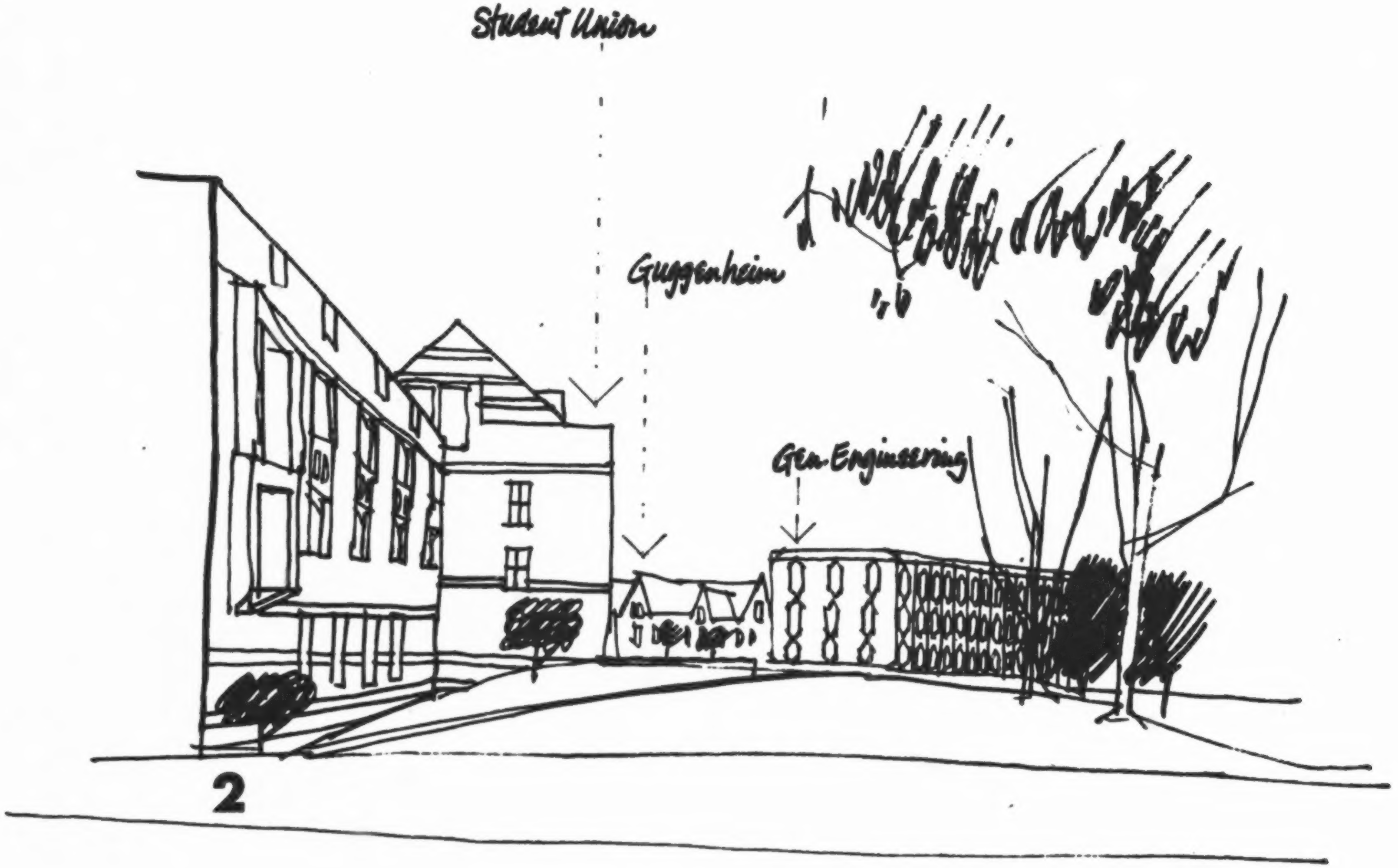

Administration
Flagpole

The spatial character of Denny Yard is revealed in this view from the Yard toward Suzzallo Library plaza.


General Engineering
Physics
Suzzallo Library
Library addition

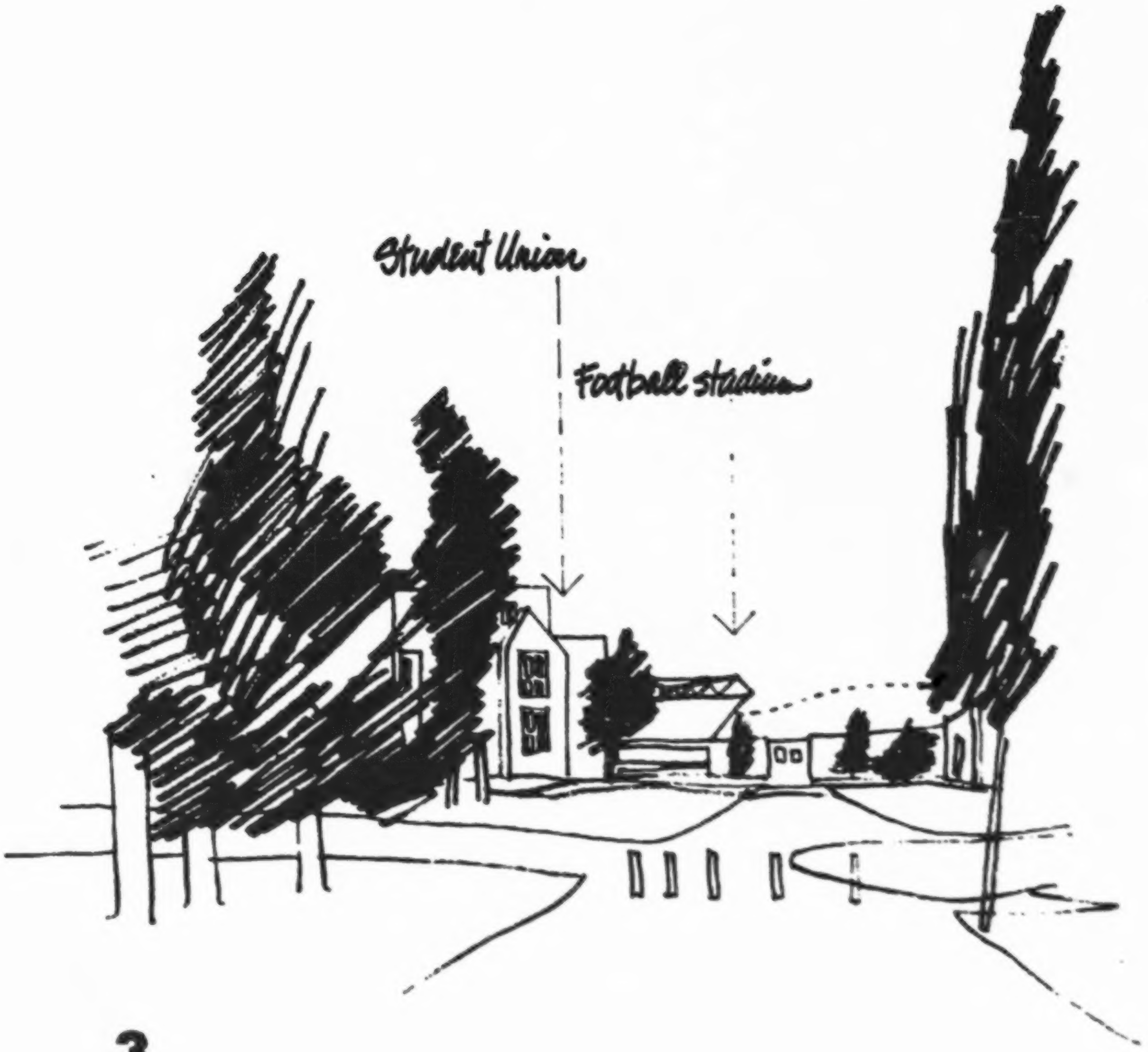
1

Hub Yard - the meeting point of various cross-campus pedestrian paths forms the forecourt for the Student Union Bldg. It is the most significant collection space on the campus.


Student Union
Guggenheim
Gen. Engineering

2

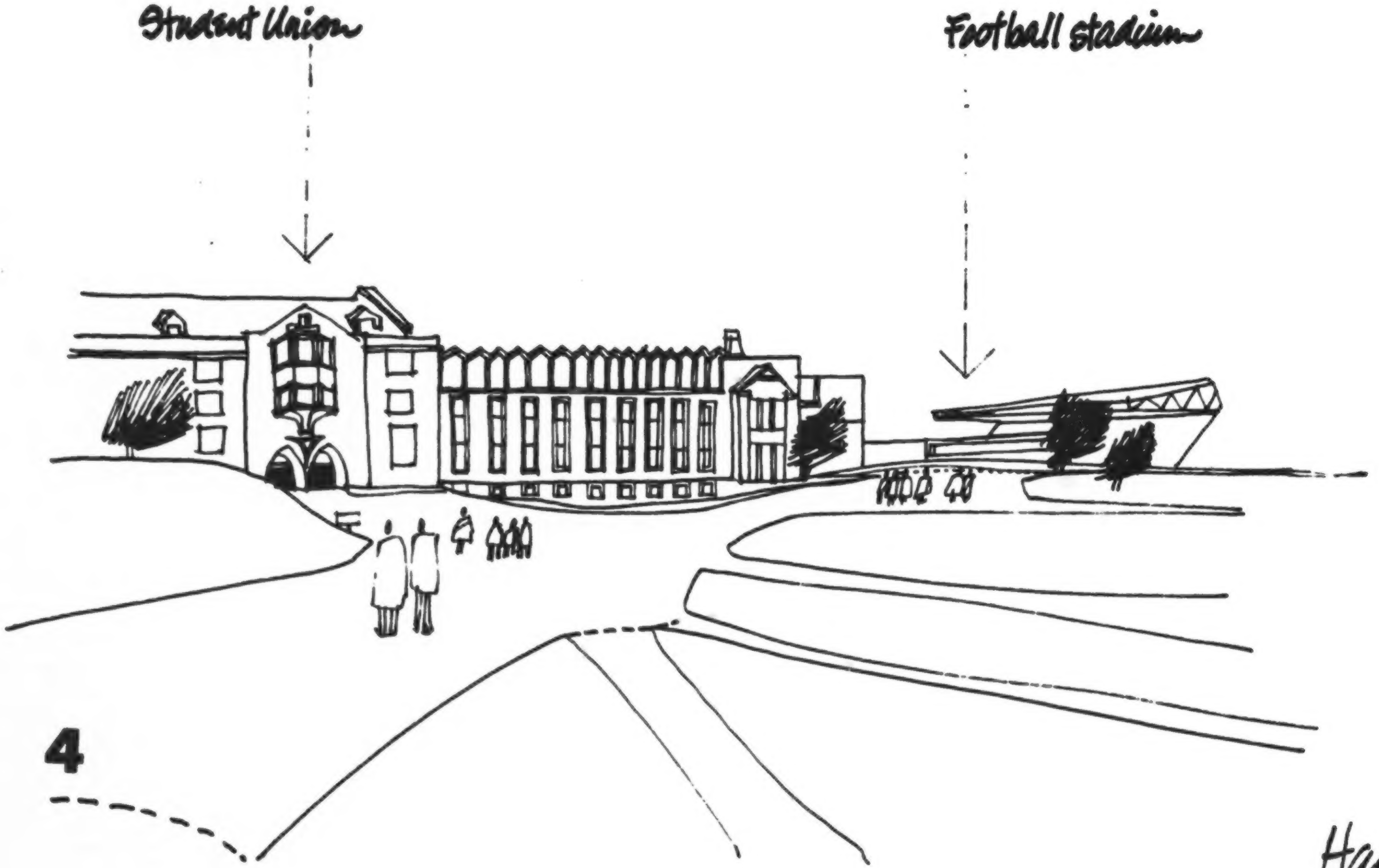
Hub Yard from the Denny-Hub axis..
the Space is well defined and of
appropriate pedestrian scale.


Student Union
Football stadium

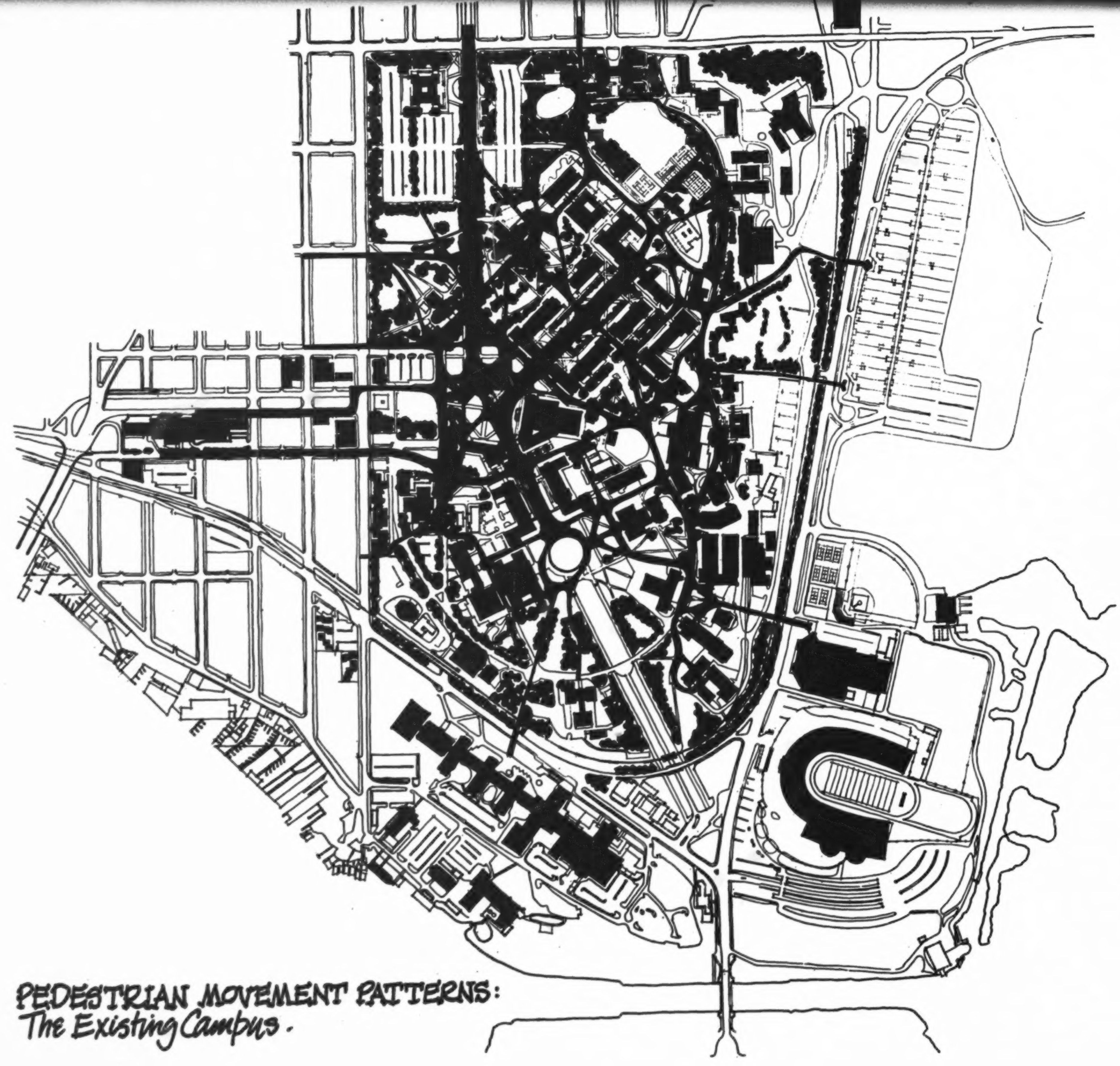
3

View from Governor's grove .. the
space opens to a view past the
Football Stadium to the city beyond.

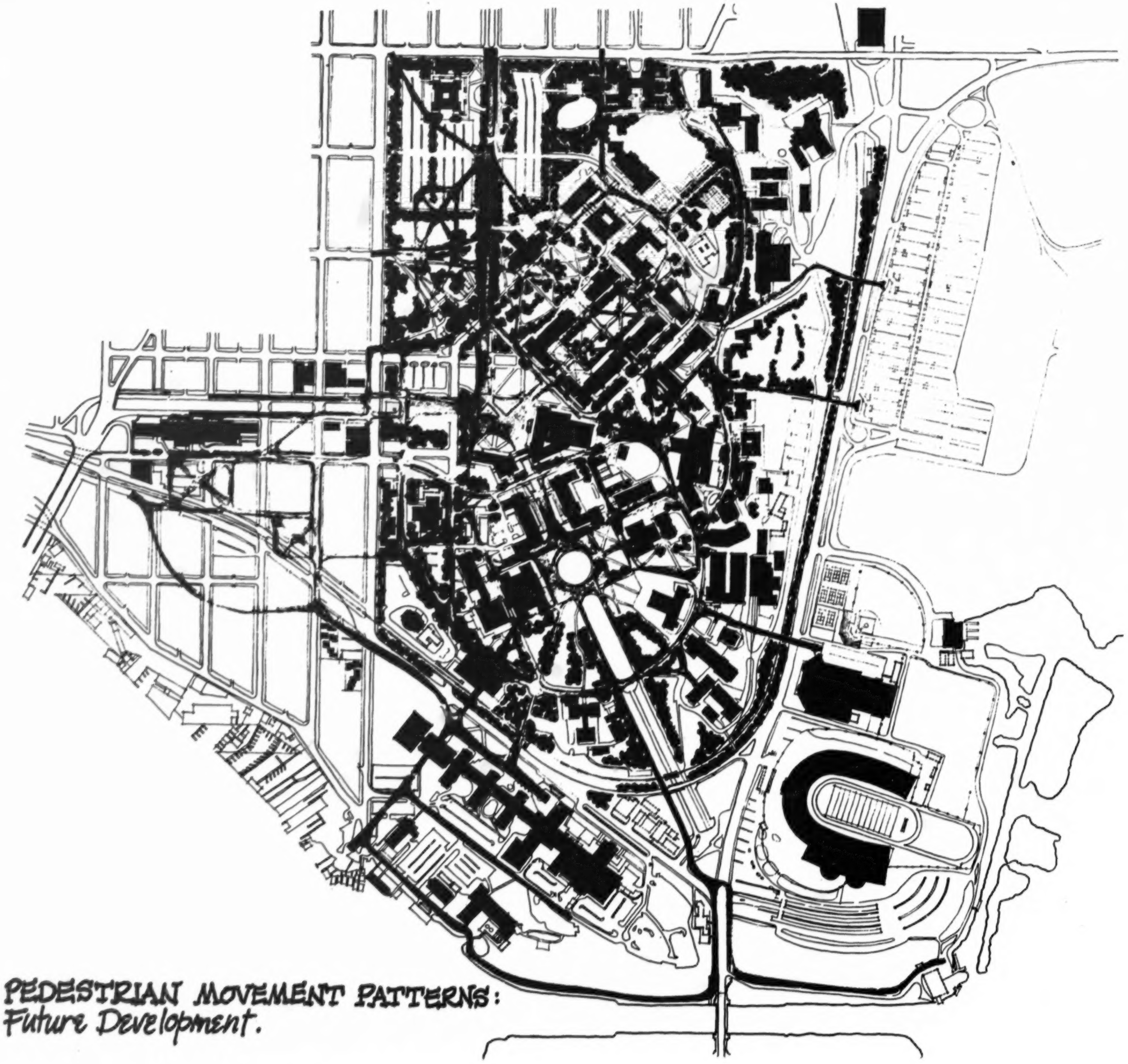
4


Student Union
Football stadium

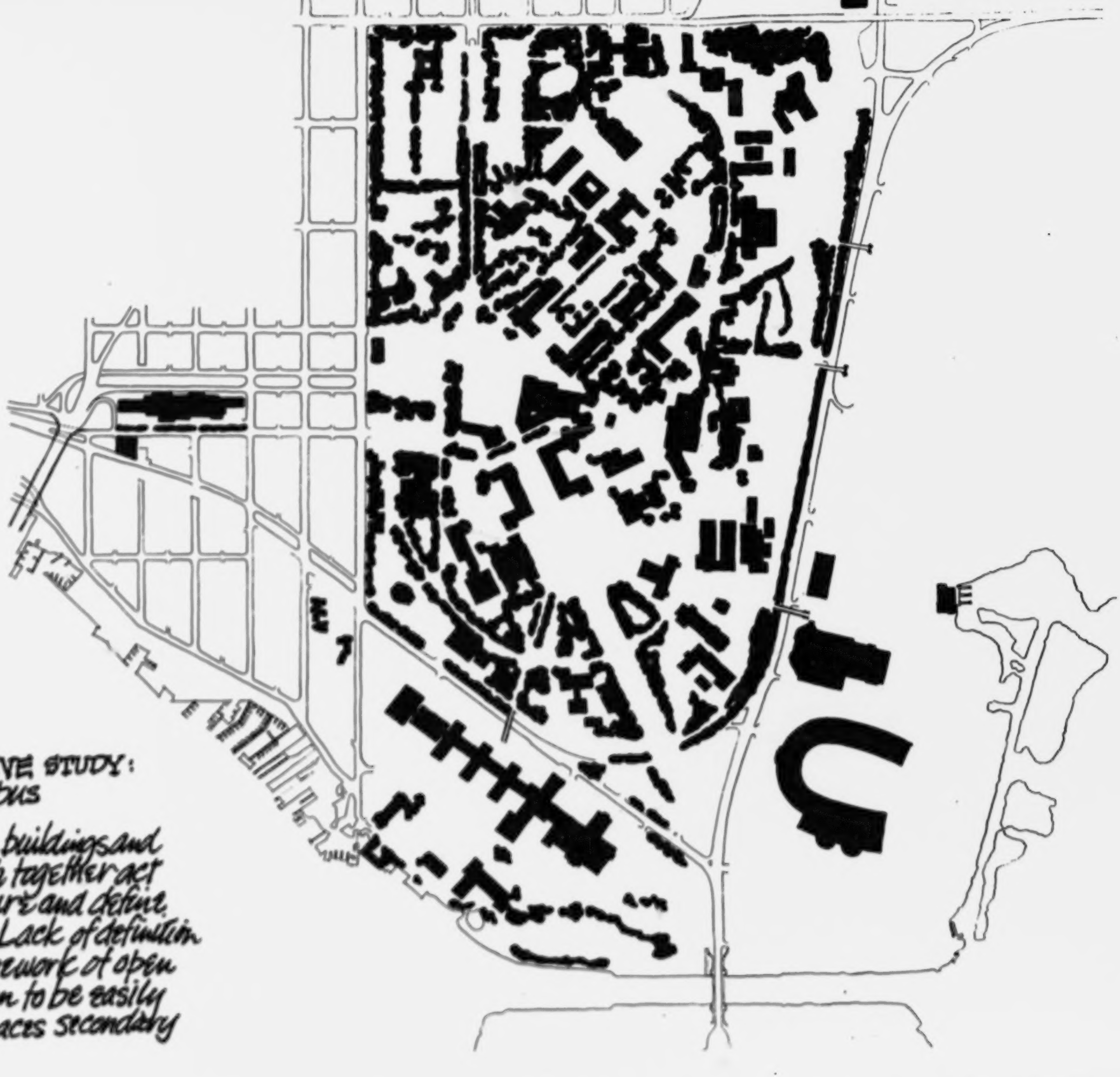
Having traversed through Governor's grove, the space becomes barren -- the lack of closure to the south becomes apparent.



PEDESTRIAN MOVEMENT PATTERNS:
The Existing Campus.

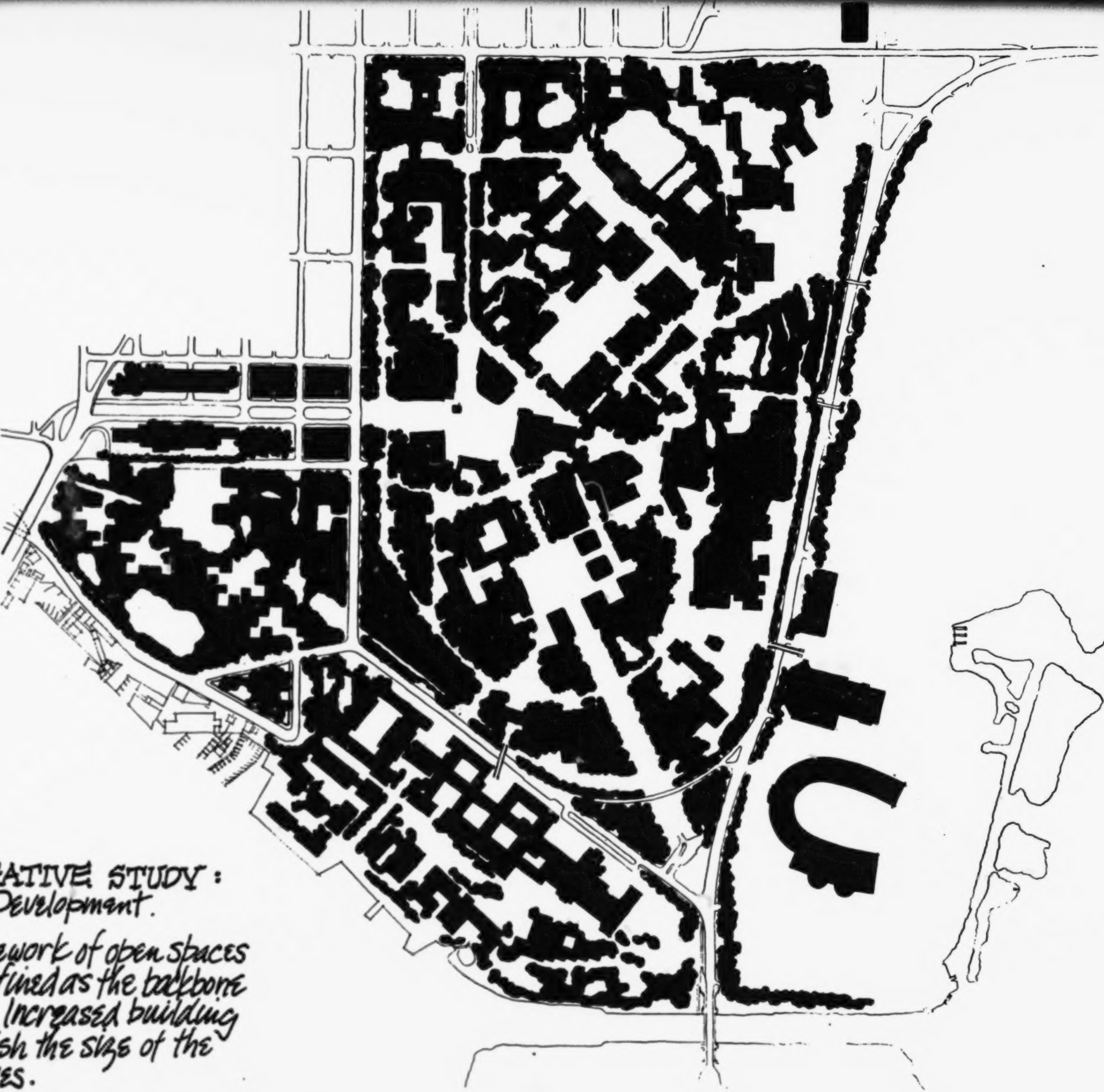


PEDESTRIAN MOVEMENT PATTERNS:
Future Development.



POSITIVE/NEGATIVE STUDY:
The Existing Campus

Illustrated are the buildings and tree masses which together act as walls of enclosure and define the open spaces. Lack of definition of the major framework of open spaces allows them to be easily confused with spaces secondary in nature.



POSITIVE / NEGATIVE STUDY :
Future Campus Development.

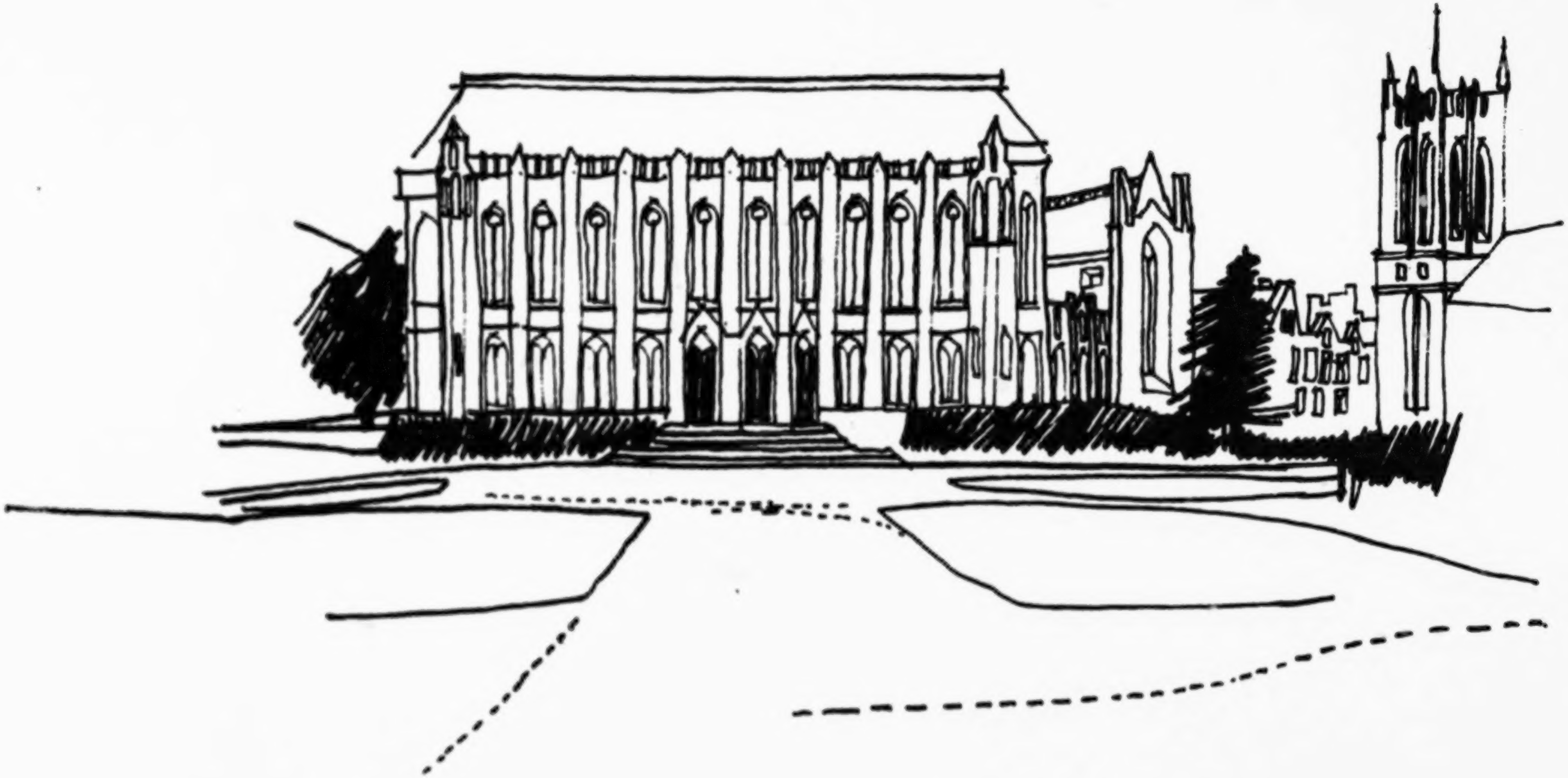
The major framework of open spaces becomes well defined as the backbone of the campus. Increased building densities diminish the size of the secondary spaces.

THE SUZZALLO LIBRARY PLAZA:

The Suzzallo Library Plaza is the major open space of the campus. Several factors contribute to this. The plaza exists as the terminal space for all four of the major axes. It is the spatial foreground for the Suzzallo Library, the highest academic symbol of the University. With expansion to the west, the Library Plaza will become, in addition, the geographical center of the campus. The buildings forming this space are the focus of vistas into the campus, and most major vistas from the campus originate here. Pedestrian movement through this space is greater than through any other, and will increase. Visual impressions formed here are modified by movement from this space. Design quality established here forms a nucleus for the entire campus, though other expressions of landscape, paving and building design are created away from this plaza.

New buildings presently contemplated for this space have been selected for a priority of use directed toward this status of "major space". Further development of Campus Parkway will create a significant entrance to the campus, terminating in the Suzzallo Plaza. The plaza is presently defined by Suzzallo Library, the Administration Building, Savory Hall, and the elevation change at the flagpole. The west side is ill-defined, though existing trees help definition in the summer months. The existing character of the space can nearly be summarized as a "movement space". When standing empty, it lacks interest and definition. During class breaks, or student gatherings, the space assumes these qualities and becomes the urban center of the campus.

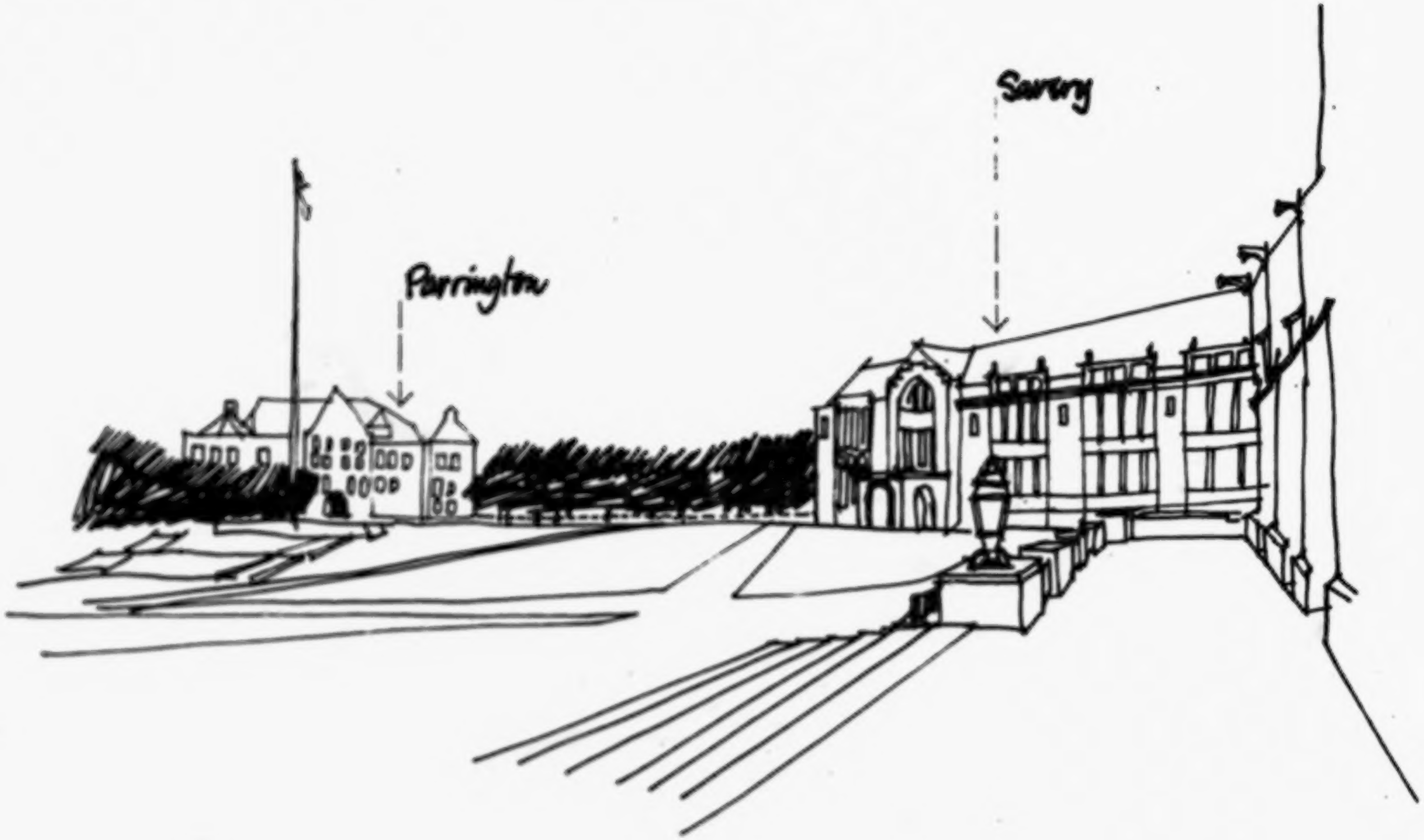
The designers of the three buildings contemplated for this plaza must recognize the status of the space and the responsibilities which result. As previously stated, design standards established here form a nucleus for work throughout the University. Axis termination must be considered for each of the Major Axes. The buildings' designers must recognize the pre-eminence of the Suzzallo Library and they must be aware that each project becomes but a part of the total space. The "floor" of this space must be designed in recognition of the characteristics of movement and extremely high pedestrian densities. In summary, a unity of design development leading toward the establishment of the Suzzallo Plaza as the dominant open space of the campus must be continually evidenced.

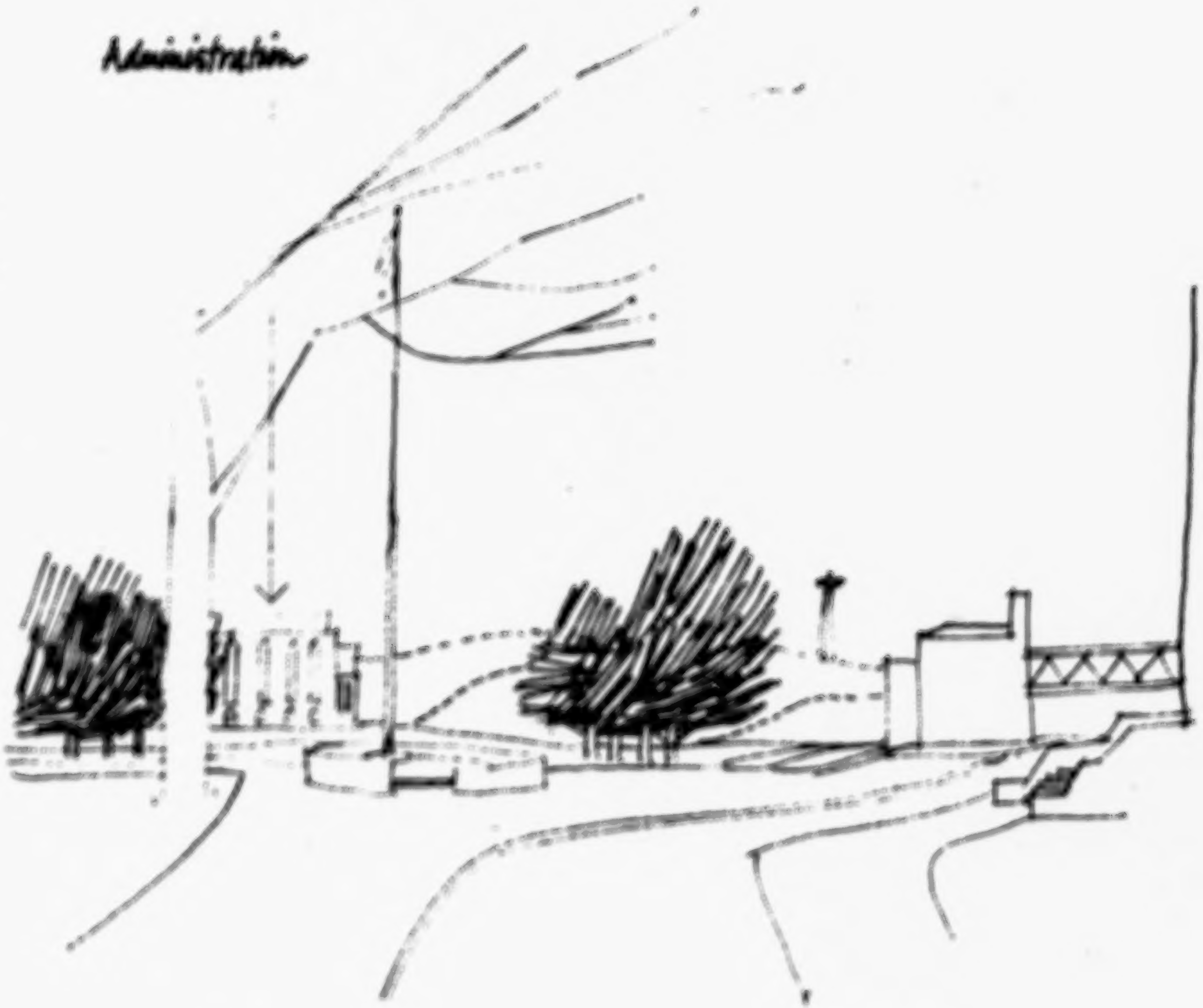


The inclined angle of the corner of the Library deflects the eye and guides the viewer into the Rainier Vista space.

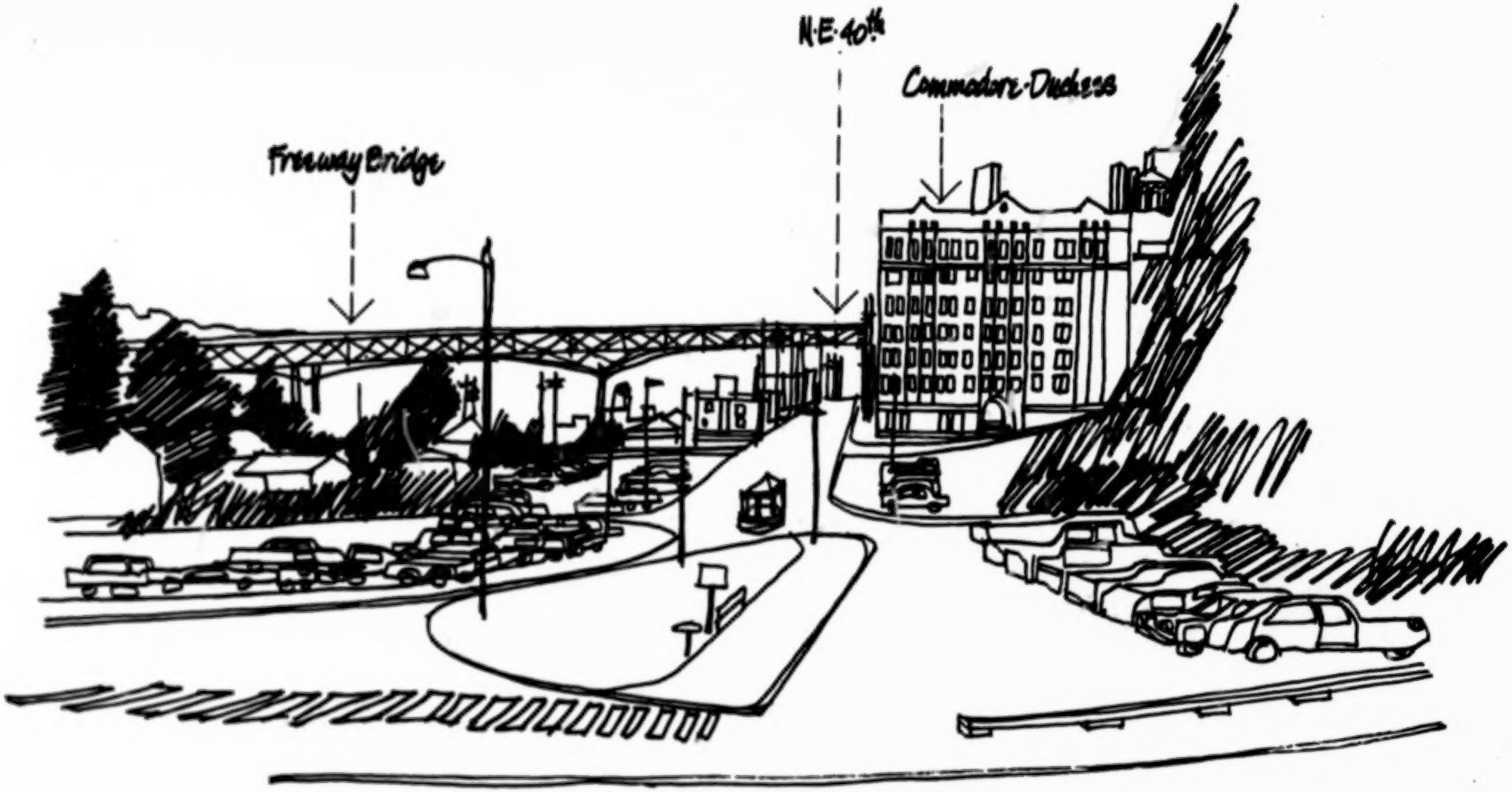
The Suzzallo Library dominates the plaza -- it prevails as the academic symbol of the University

the Library steps, perspective
in achieving definition on the
hern edge by the juxtaposition
e strong tree mass in the opening
een Parrington & Savery Halls


Parrington
Savery

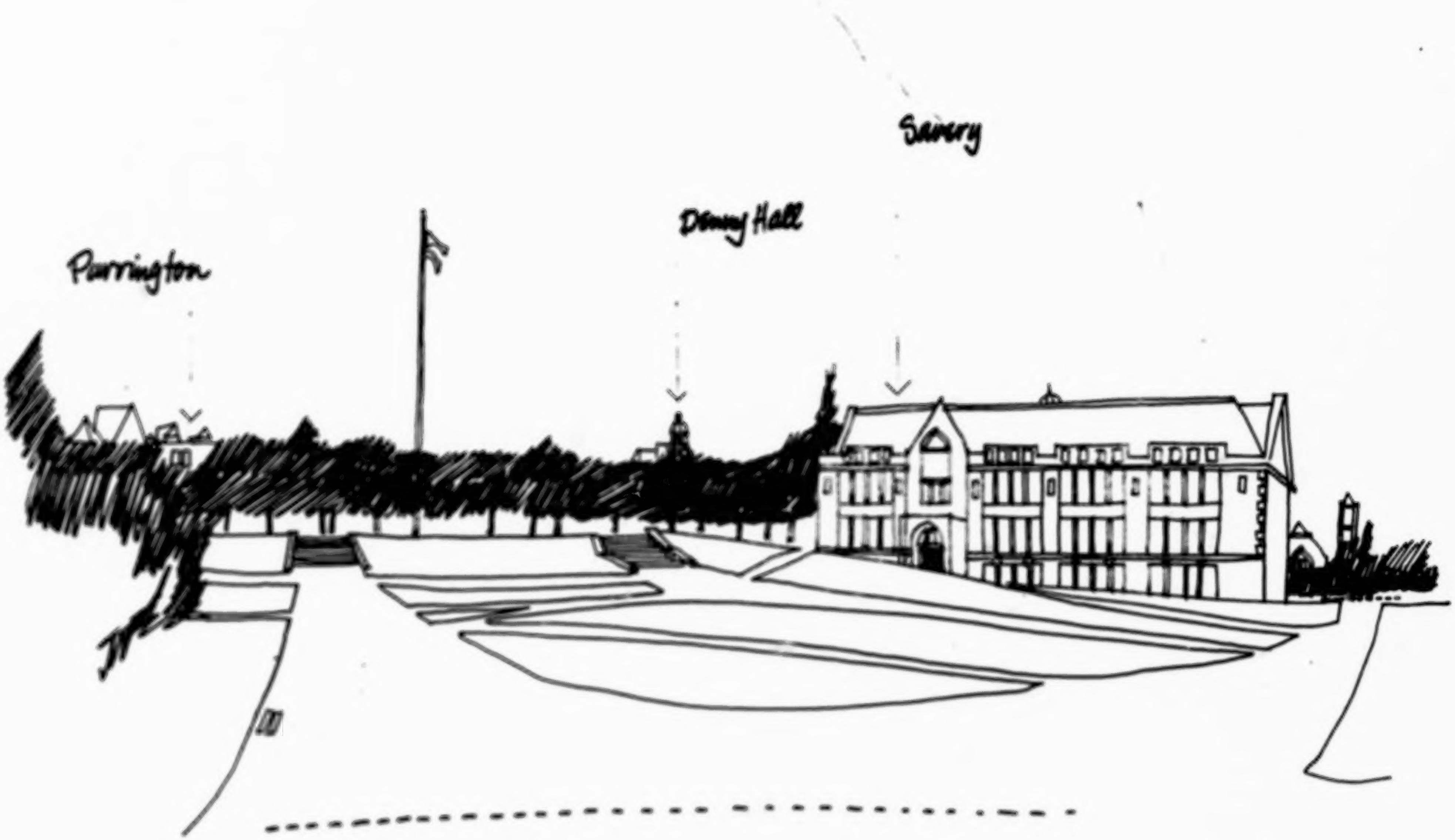

Administration

The link from Denny Yard
to Suzzallo Plaza shows the
lack of definition on the
western edge.


Freeway Bridge
N·E·40th
Commodore-Duchess

This view out from the south-west corner of the plaza reveals the need for closure at this point.

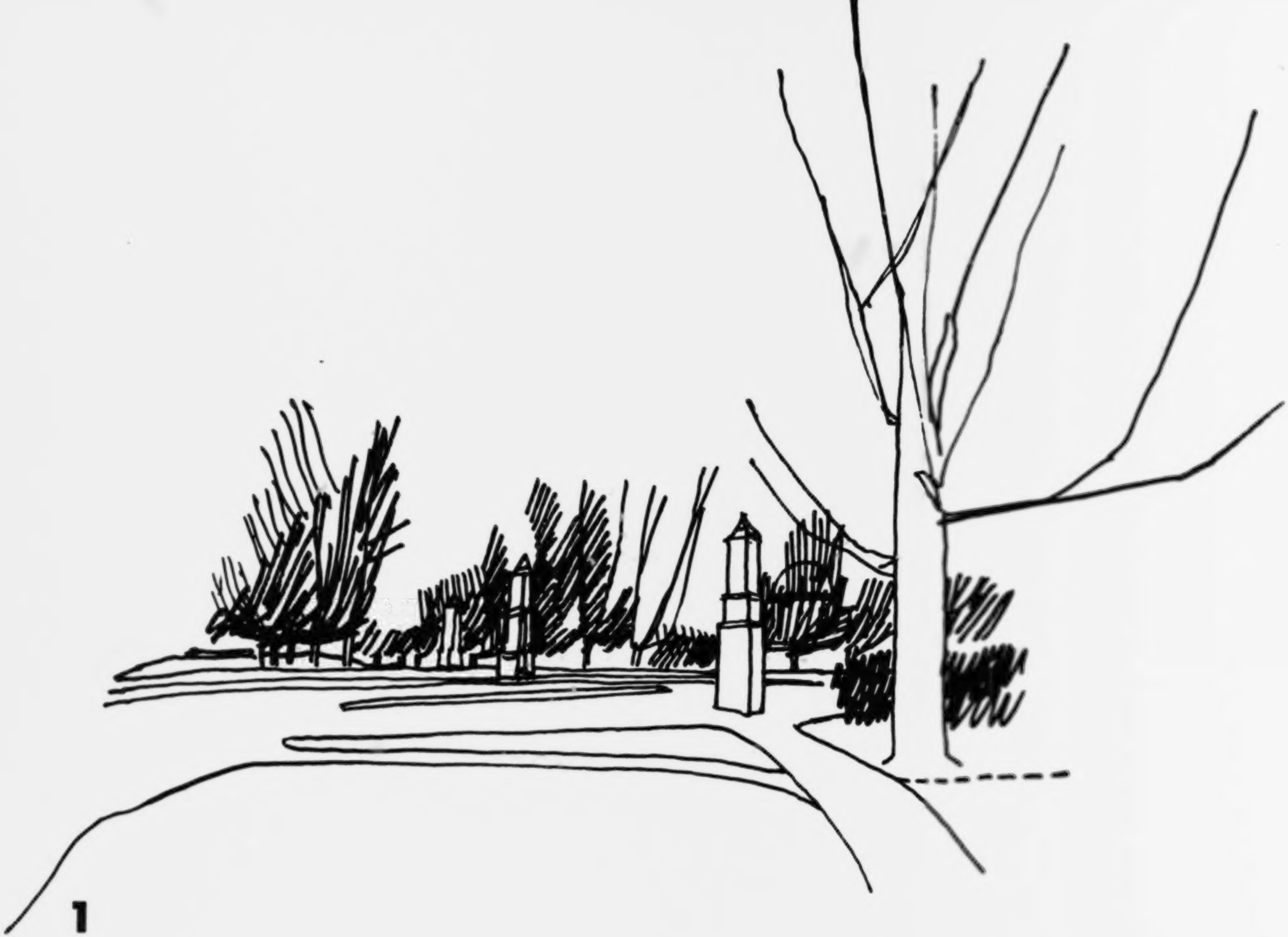
From the south-west, closure of the space on the northern edge is achieved by an integrated wall of buildings and trees.


Savery
Denny Hall
Parrington

THE MEMORIAL WAY AXIS:

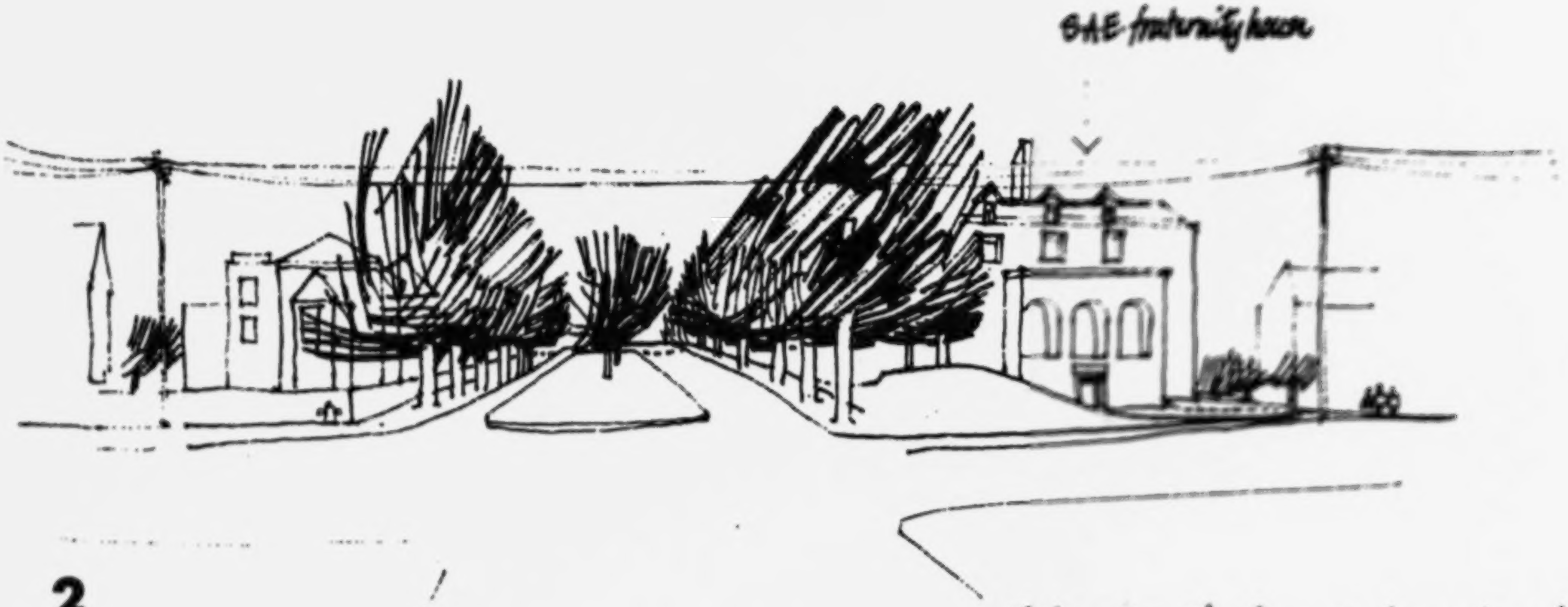
The Memorial Way Axis is a linear space that links the heart of the University with the city around it. It is the spine that brings the University and a part of the fraternity and sorority housing area into harmonious relationship. Where this axis meets the city, it forms a space of transitional nature -- a more open character, for here is a major gateway into the campus for both vehicles and pedestrians. The real sense of pedestrian entry begins at the kiosk. It is here that the space changes from a realitively open space bounded by walls of natural landscape to a horizontally expansive space covered by an umbrella of trees. The formal spacing of the umbrella-like tree cover stresses the linear direction of the space, yet there are vistas to the west under the trees to the city beyond. The axial space ends abruptly as one moves out of the umbrella-like tree cover into an open space with the flagpole as its focus. The Memorail Way Axis terminates with the change in grade between the flagpole and the Suzzallo Library Plaza. This represents an important change of grade, for it acts as a strong transition between the beginning of one set of spatial experiences and the terminus of another. The heightened elevation of the flagpole area induces a sense of dignity as well as enhancing the "sense of place" of the area. Movement up or down the stairs at this point transports the individual abruptly from one identity into another.

Analysis of the Memorial Way axis brings to light several characteristics which add favorably to the overall campus character. The axial line of movement should continue unimpeded and should continue to terminate in the Suzzallo Library plaza, with the transition effected by the use of stairs. The umbrella-like tree cover along the axis adds considerable amenity to the campus, however, the views to the west, under the trees and out of the campus, should be more controlled in future development by walls of buildings and trees. In the future, automobile circulation, which presently moves along the axis from the kiosk to the flagpole area, should be diverted to the western edge of the central campus, paralleling Fifteenth Avenue N.E., thereby developing the axis as a pedestrian-only artery. This would enhance the heart of the campus as a pedestrian precinct.



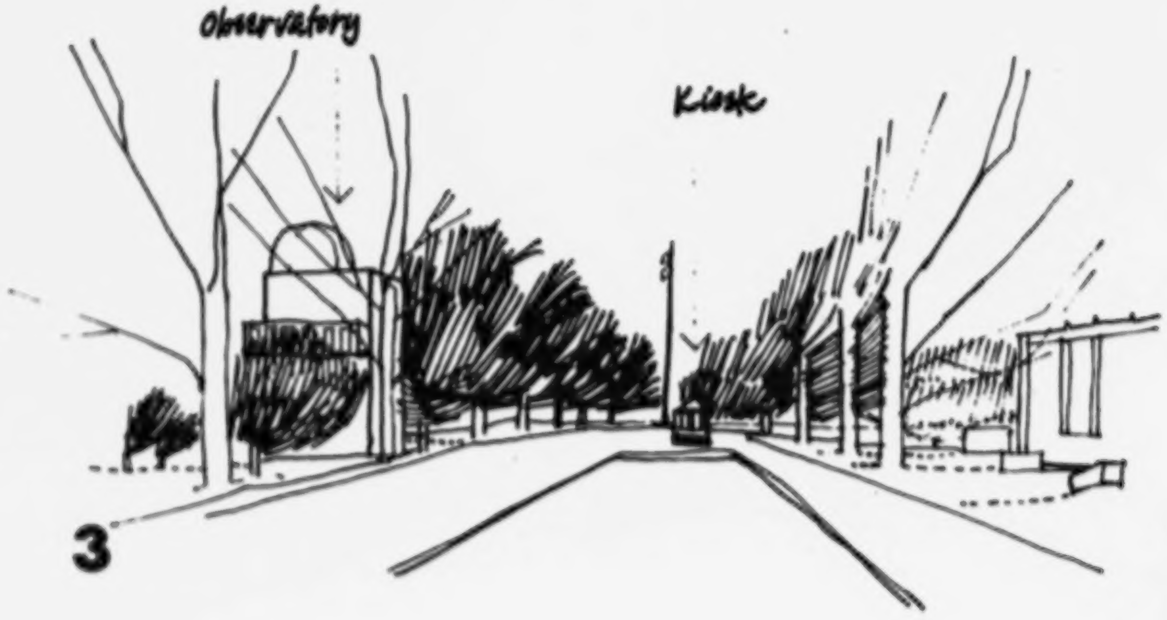
1

This major gateway to the campus, at 17th N.E., imparts a strong "sense of arrival." It functions as an excellent transition space between the city and the campus.


SAE fraternity house

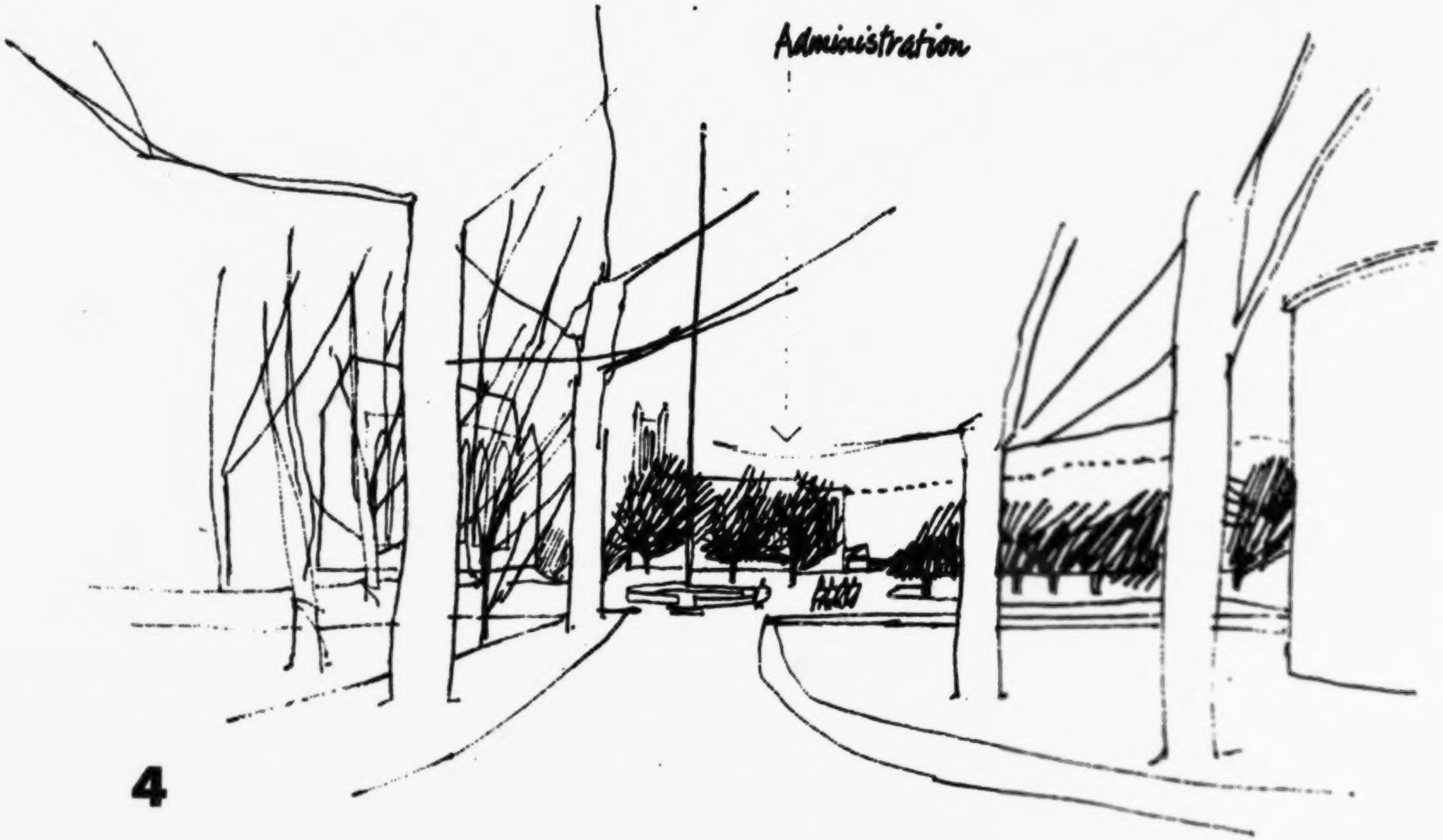
2

Extending the formal character of the axis beyond the campus edge helps unite the campus with its environs.


Observatory
Kiosk

3

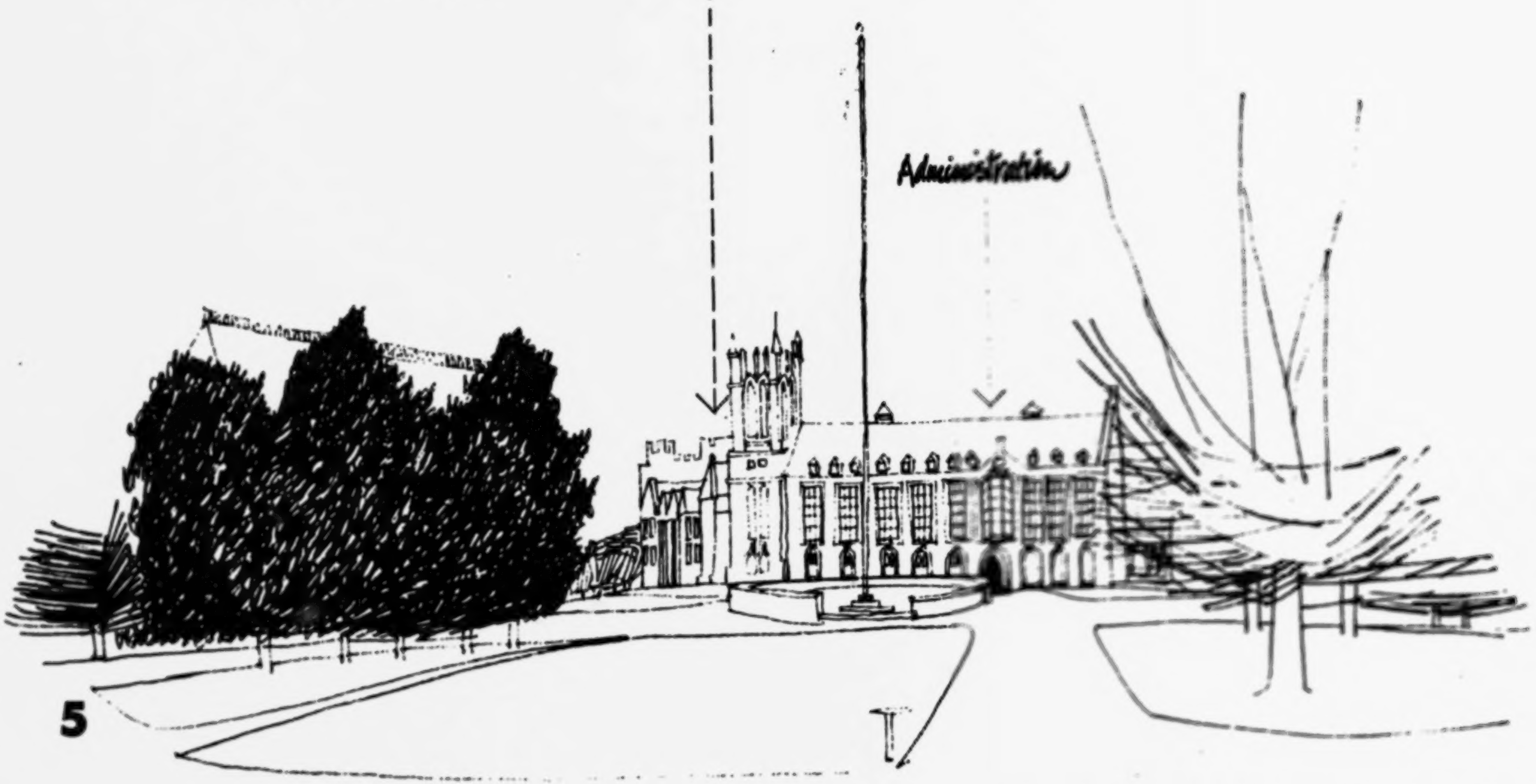
The real sense of pedestrian entry begins at the kiosk


Administration

4

Regular spacing of the umbrella-like tree cover emphasizes the linear character of the space.

The inclined angle of the Administration Bldg. deflects the eye, guiding it into the new space of which it is a part -- the Rainier Vista



5

The Administration Bldg. acts as the visual terminus of the Memorial Way axis. View of the Library is withheld until the full dimensions of the Suzzallo Plaza are perceived. The higher elevation at the flagpole induces a sense of dignity at that point.

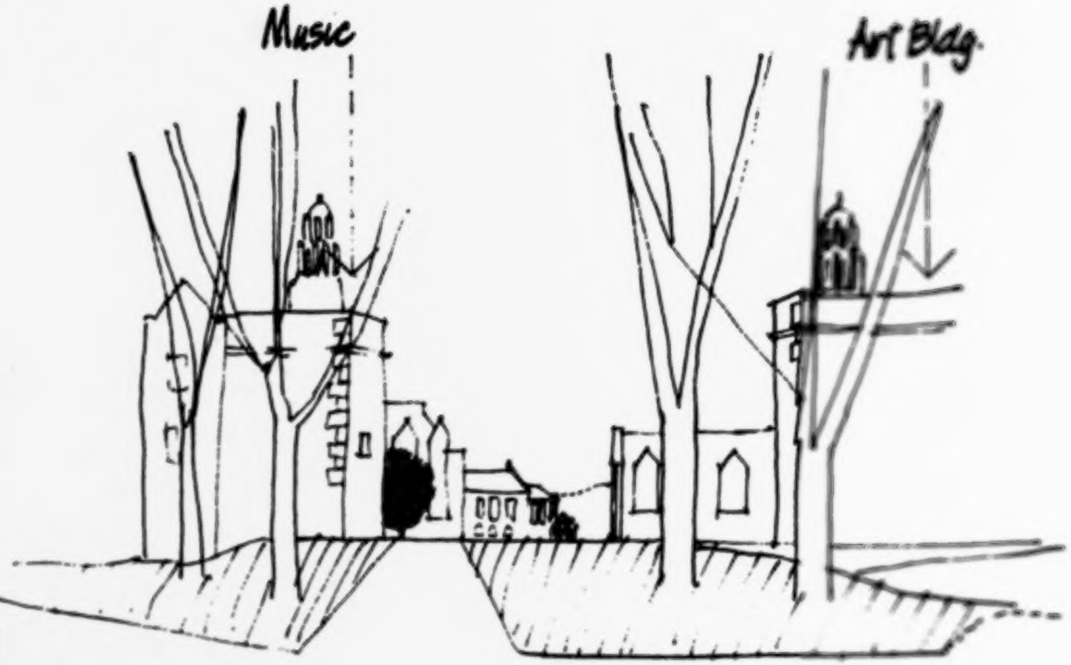
THE LIBERAL ARTS QUADRANGLE:

The Liberal Arts quadrangle is a landmark within the fabric of the campus. As the only formally planted, axial, Beaux Arts space, it has a high degree of identity and, in a traditional sense, projects a strong image of "the academic environment". It is a space of approximately 300 feet x 600 feet, bisected by a short and a long axis of heavy pedestrian movement, with an inherent circulation problem where the two axes intersect. There is no intimacy in this space, for its dimensions are not conducive to human recognition or normal audible communication -- it is purely a movement space.

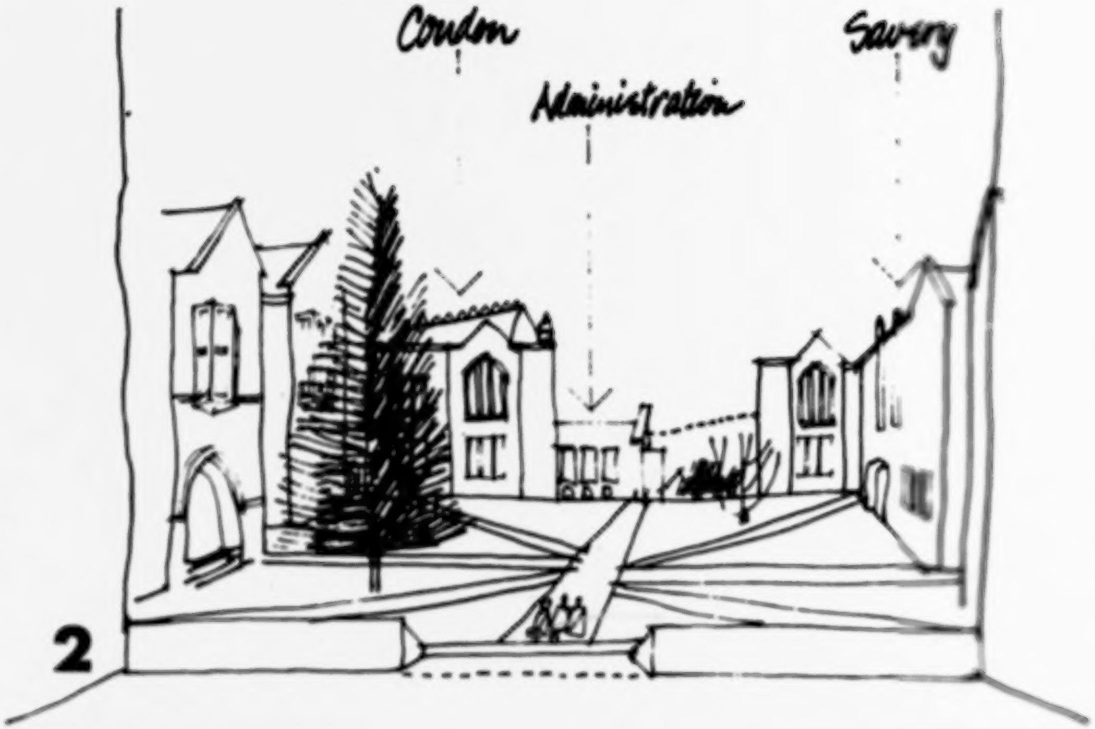
The long axis of this space, is the cord that ties the quad space to the heart of the campus -- the Suzzallo Library plaza. Movement on this axis from east to west, from the campus periphery to the campus core, begins in the collection space shared by the major entries to the Art and Music Buildings whose bell towers act as a gateway to the quadrangle. The higher elevation of this collection area, as well as the axial direction of the quadrangle below, focus one's attention on the vista over the campus to the city beyond. Immediately apparent is the need for closure at the southwest corner of the Suzzallo plaza to contain the eye of the viewer. Moving down the monumental stairs changes one's relationship to the quadrangle space from spectator of the activity below to a participant. Large physical dimensions become apparent. The sense of "place" and identity are immediately perceived. Enclosure is felt all around, yet one is aware of the vista over the Library Plaza to the city beyond, heightening the image of the viewer as to his relative position in a "place apart". As one approaches the opening between Condon and Savery Halls, awareness of the Library Plaza beyond occurs far too soon in the sequence of movement. The transition from one space to the other should be developed further in an attempt to introduce the element of surprise. This implys narrowing down the apparent width of the opening between the ends of the two buildings, and could be achieved through the sensitive use of landscape.

The vista in the opposite direction, from the campus core to the periphery, also lacks terminus. The quadrangle space is presently defined by the Art and Music buildings and the monumental stairs between. Their towers, which form a gateway to the quadrangle while moving from east to west, do little more than frame a vista into nothingness beyond. Focus must be given to the strong axial direction of the quadrangle. The axis must be terminated in strength for the space to assume any meaning.

The towers of the Art Bldg. & the Music Bldg. form a gateway to the Liberal Arts quadrangle.

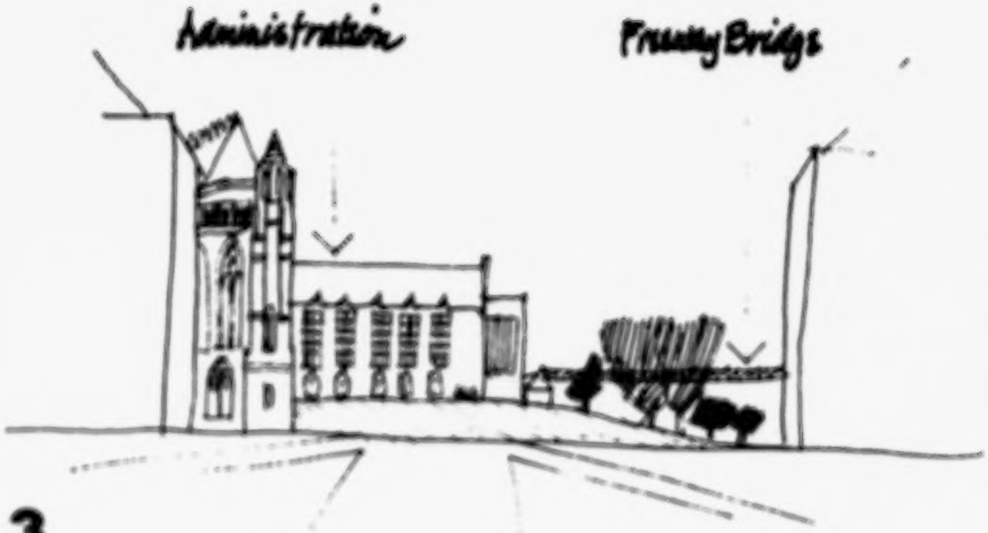

Music
Art Bldg.

1


Condon
Administration
Savery

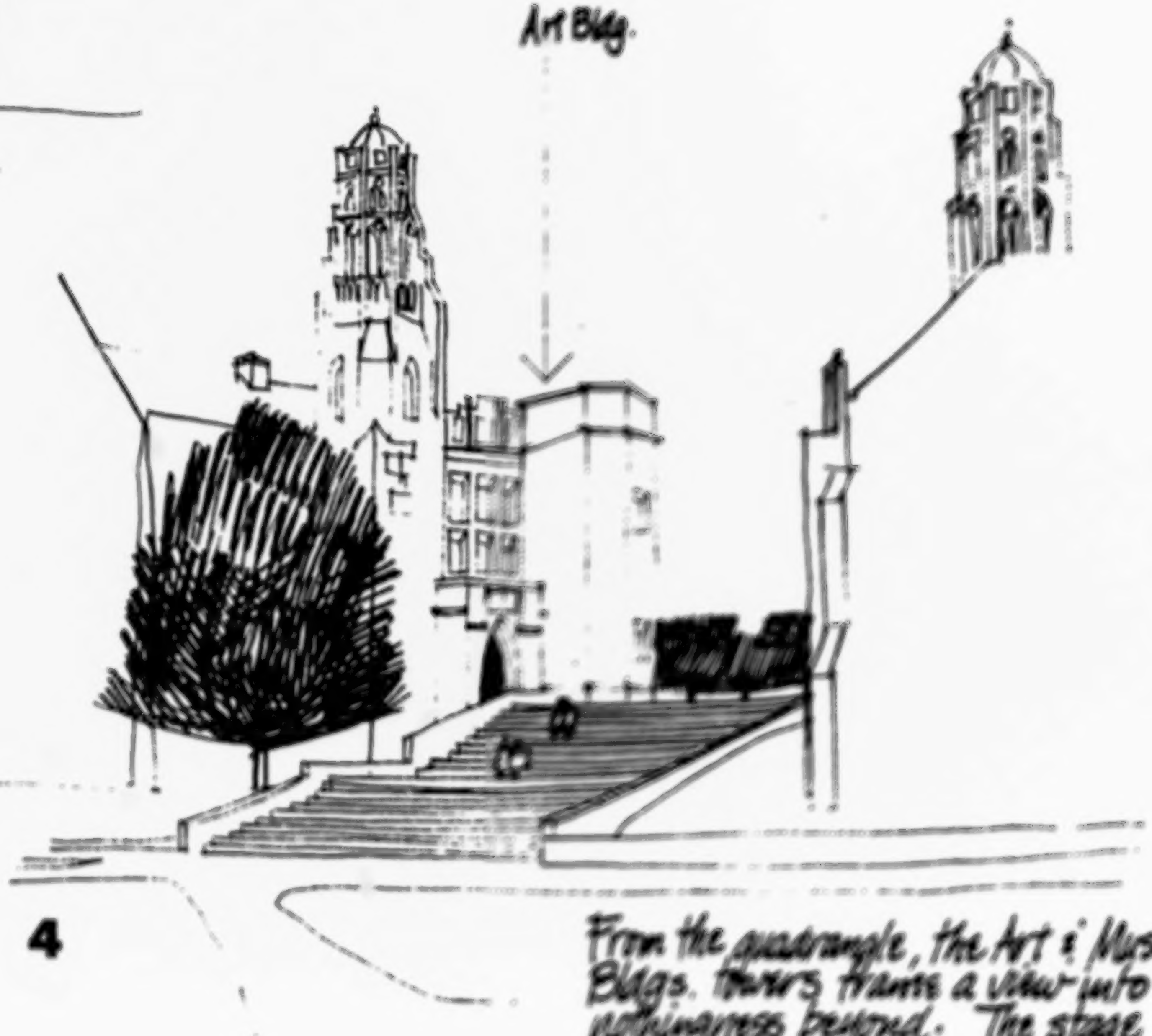
2

From the collection space between the Art & Music Bldgs. the quadrangle appears foreshortened. Attention is focused on the view over the campus to the city beyond.


Administration
Freeway Bridge

3

Rather than create a positive terminus to the quadrangle, the transition space between the ends of Condon & Savery allows the space to leak out.



4

From the quadrangle, the Art & Music Bldgs. towers frame a view into nothingness beyond. The stage is set but no drama unfolds.

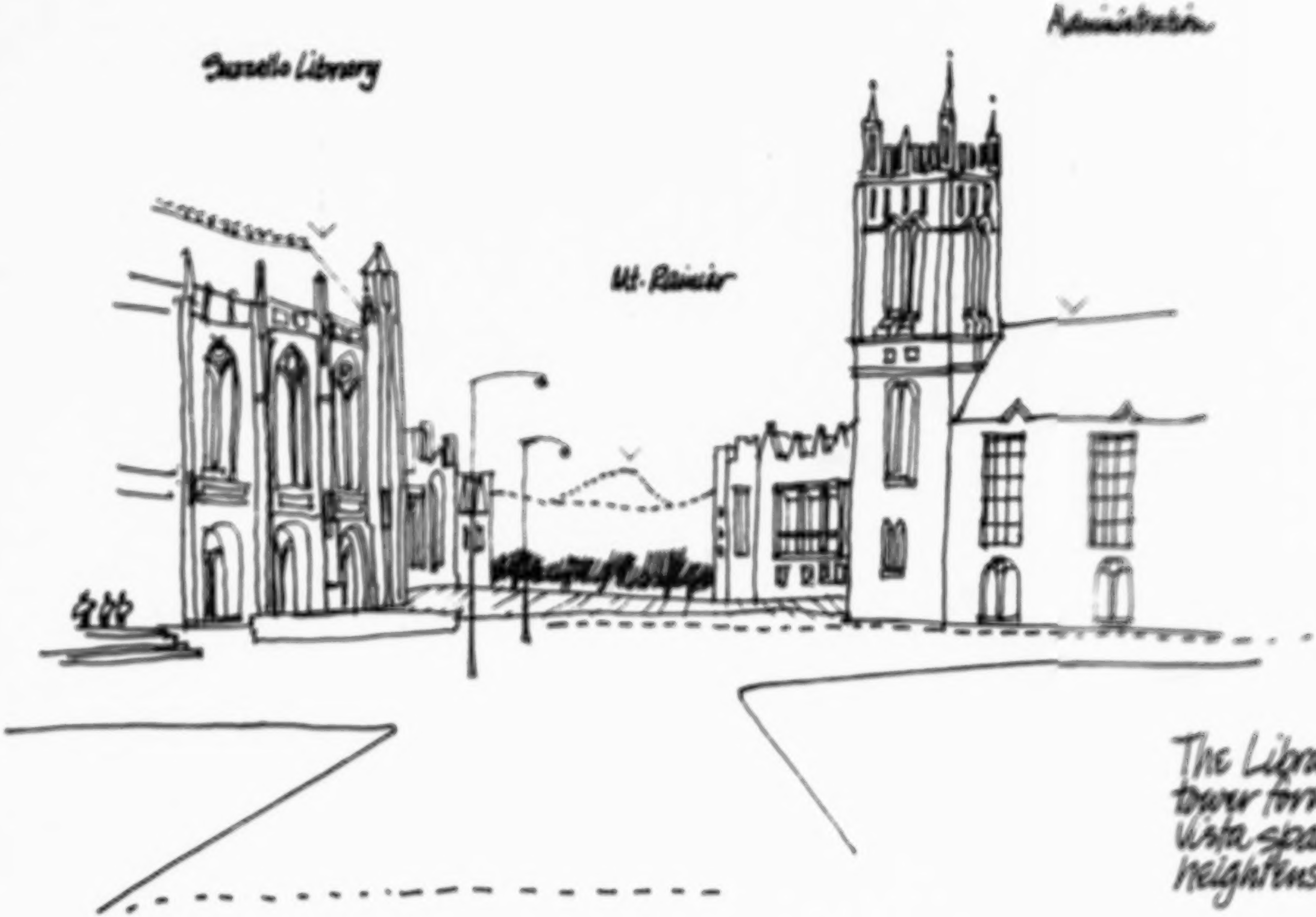
THE RAINIER VISTA AXIS:

The Rainier Vista Axis is first perceived, within the campus, from the Suzzallo Library Plaza. The angled facade of the Library and the Administration Building establish a direction of view framed by the vertical end elevation of the Library and the Administration Tower. From a vantage point near the exit from the Plaza the vista is well defined, with Mt. Rainier framed by a strong linear pattern of buildings, walks and trees. Drumheller fountain creates an exciting foreground, and interest to the total view. Travel down steps from the plaza reveals a newly developing east-west minor axis which provides visual relief from the intense directional movement of Rainier Vista. Development of this minor axis should recognize the more intimate scale requirements and the need for subservience to the major axis. Further travel to the south, however, reveals a disintegration of enclosure and direction. Pedestrian scale is lost and perception of the vista axis becomes difficult. Johnson and Physics Halls are so far apart a pedestrian loses the sense of directional quality and containment perceived earlier. Low trees and walls should be placed along these pedestrian ways, in order to re-establish desirable characteristics from within, while leaving the higher view unimpeded. Further travel reveals a further disintegration of the axis south of the Pond area. The high trees which re-establish the vista to the south are too far away for definition of the area. Buildings of a height equalling the southern facades of Johnson and Physics Halls could be placed south of the pond in order to again frame the Vista while beginning a southern definition of Drumheller Fountain Plaza. The low trees and walls previously recommended between Johnson and Physics Halls should be considered for the extended axis south of the fountain plaza. This development must remain secondary to the high trees presently establishing the axis.

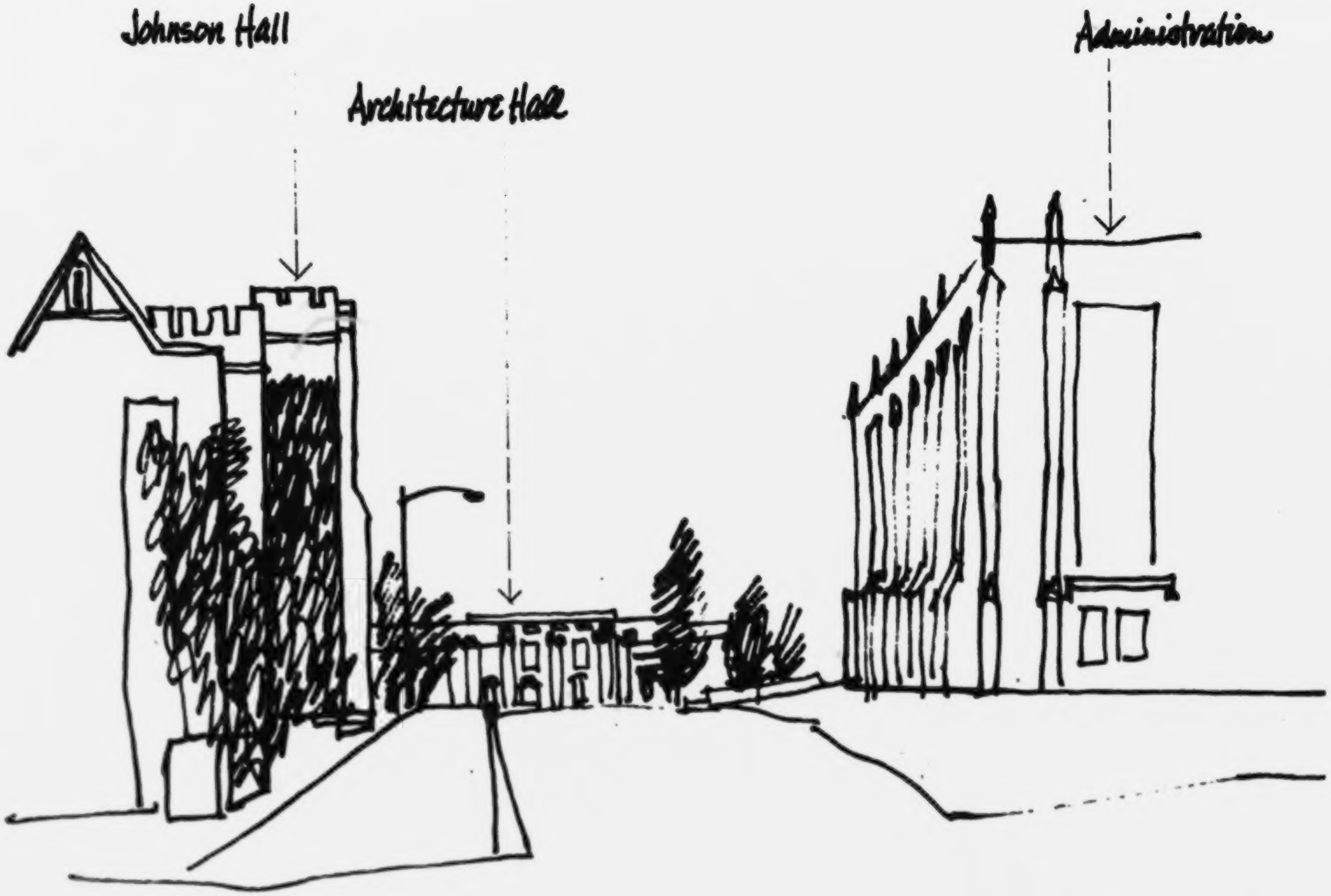
Upon entering the plaza, the viewer becomes aware of an almost complete lack of area definition. The north and west boundaries are established by Physics, Johnson and Bagley Halls. Guggenheim, on the east, however, lacks both height and breadth to balance the imposing facade of Bagley. Structures should be designed which will provide for the enclosure of space to the east. These structures should not deny Guggenheim both visual and physical approach from the west. The facade is worthy of exposure to the Fountain area, and should not be relegated to another building's backyard.

The southern boundaries of the Drumheller Fountain area are not presently defined, the land falls away, trees and buildings are in the distance. The focus of pond and fountain are lost in an enormity of space, and the vista cannot be perceived. Definition could be established first, by the development of low walls, and ultimately by buildings, two of which are referred to above.

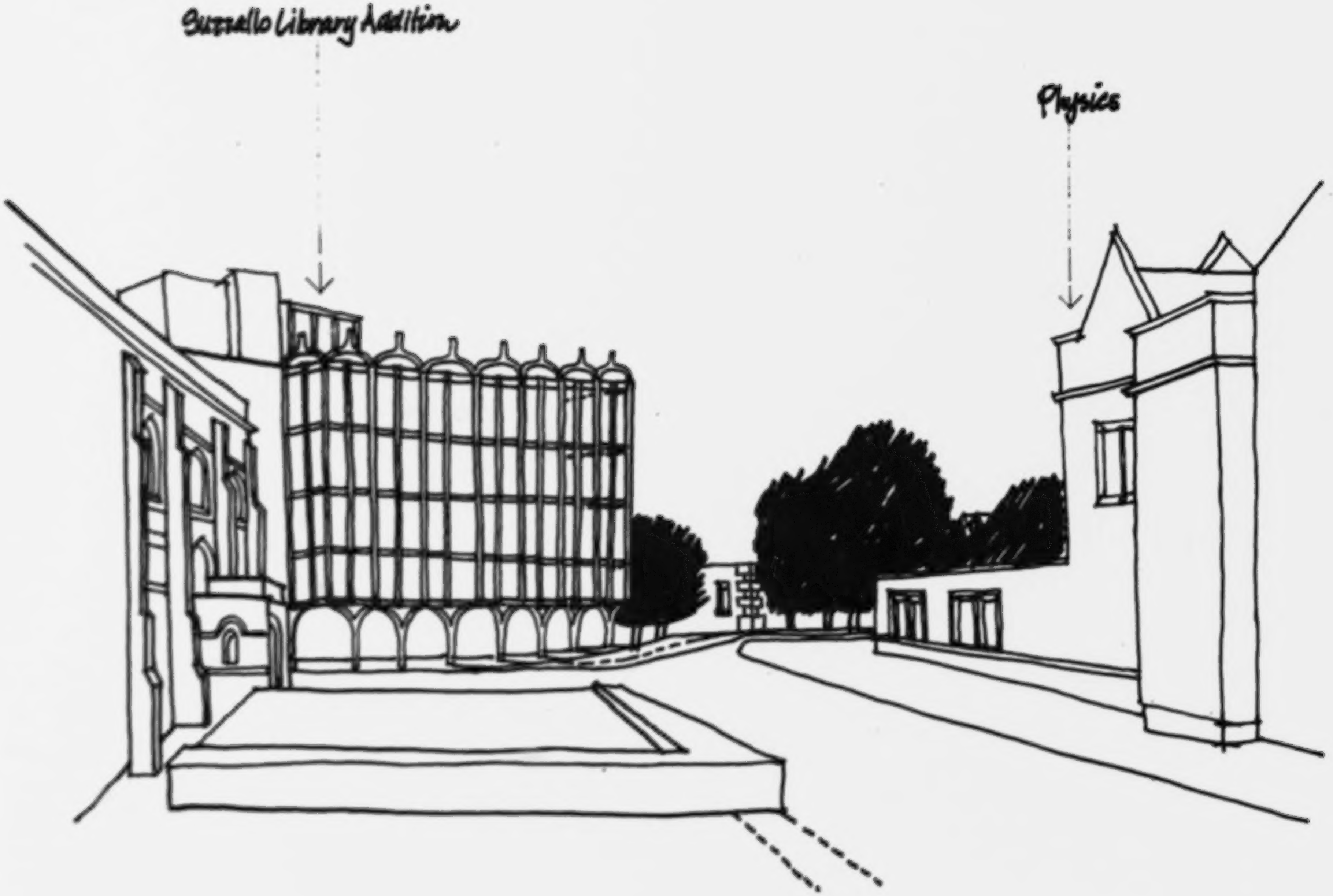
Ultimate development of the Rainier Vista Axis, Frosh Pond Area must always recognize the importance of the continuation reinforcement of strong linear definition toward the view of Mt. Rainier. Additionally, movement through the area and the resulting change of vantage point must be continually recognized and all design efforts should be directed toward the establishment of a pedestrian scale and definition within the total design pattern.


Suzzallo Library
Mt. Rainier
Administration

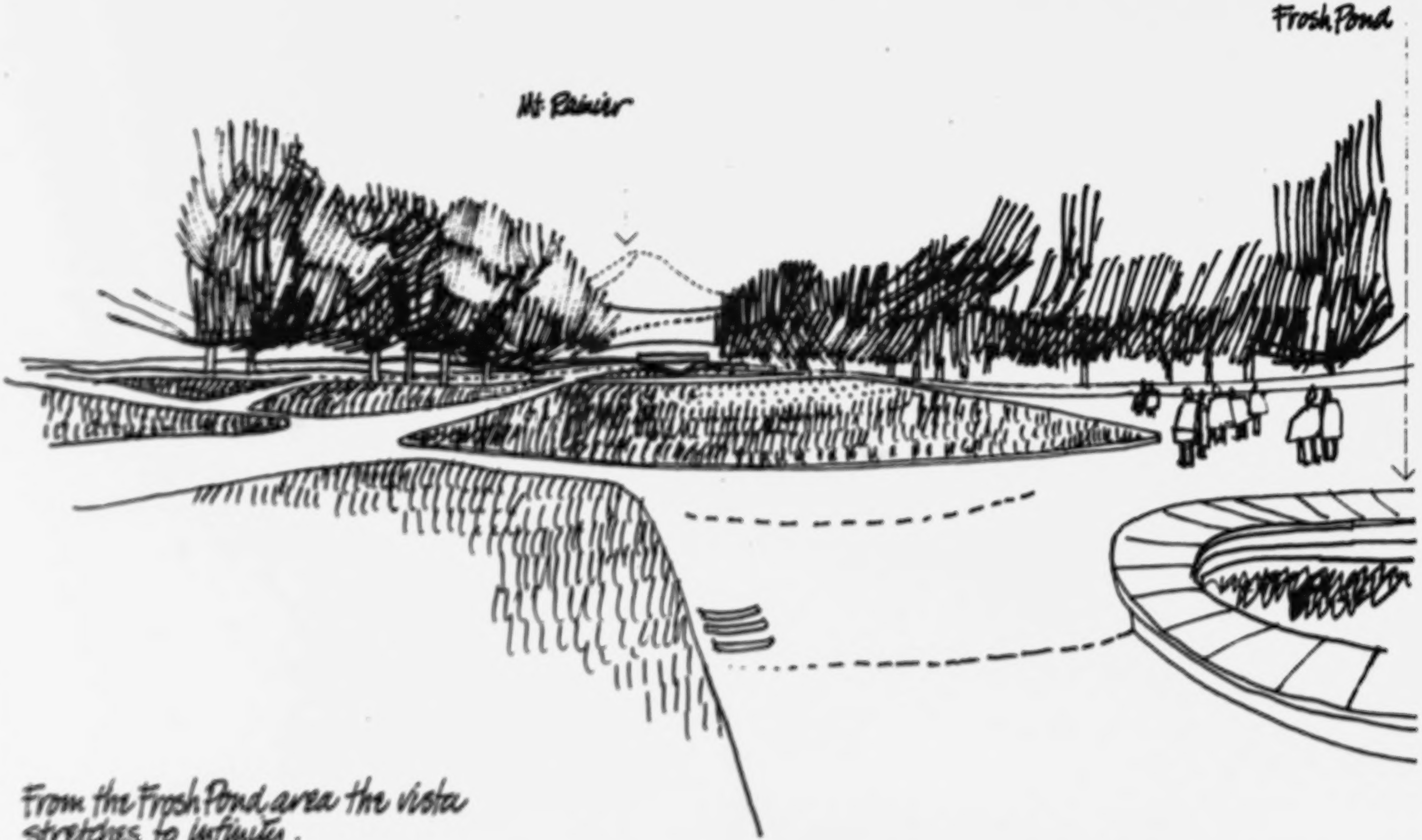
The Library & Administration Bld tower form the gateway to the Raini vista space. The vista to infinity heightens one's "sense of place".


Johnson Hall
Architecture Hall
Administration

View to the west - an enclosed vista terminated by Architecture Hall, provides relief from the intense directional movement of the axis.


Suzzallo Library Addition
Physics

Looking east, the angled facade of the Library addition guides one visually into the Hub Yard.


Mt Rainier
Frosh Pond

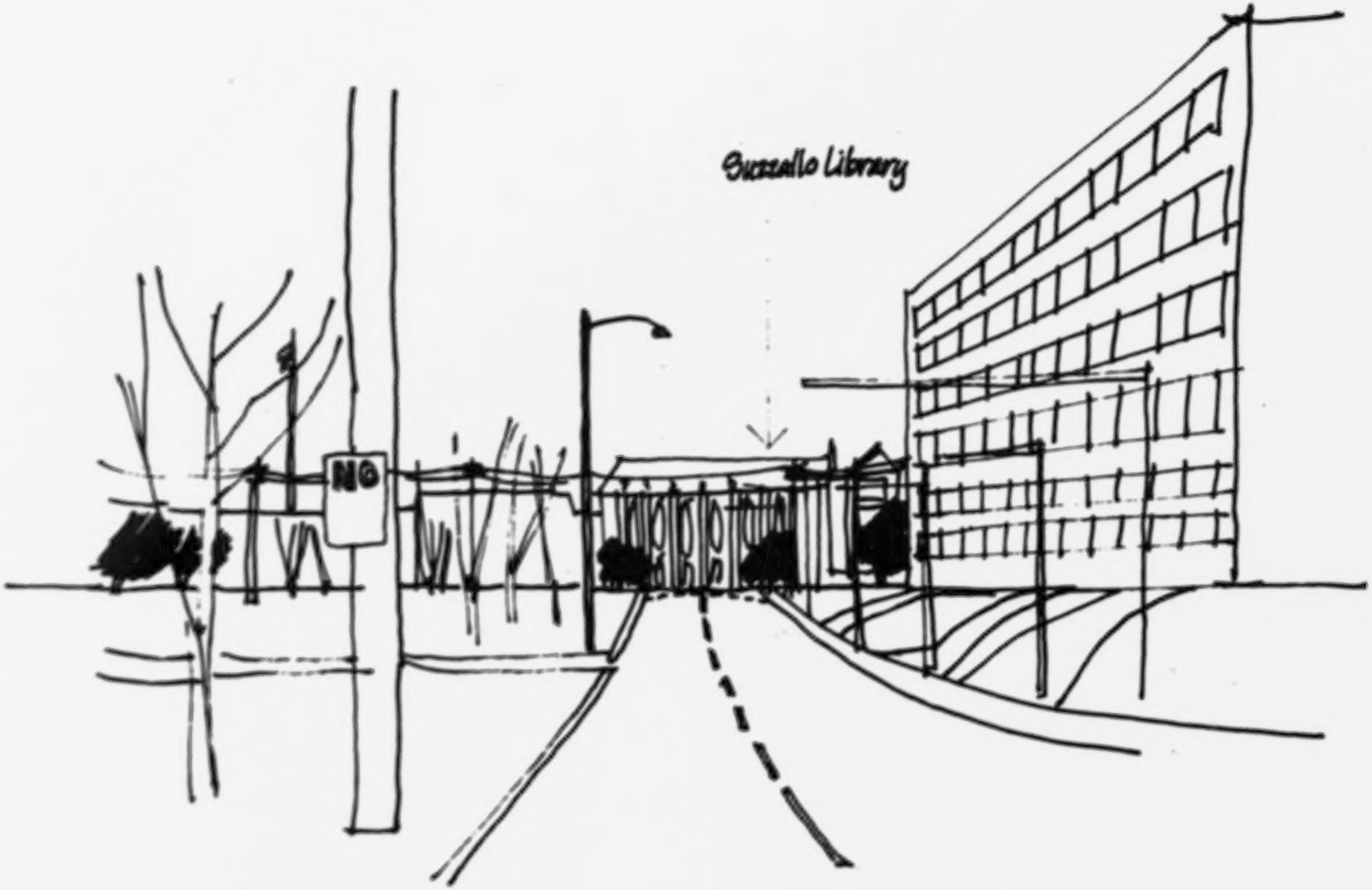
From the Frosh Pond area the vista stretches to infinity.

THE CAMPUS PARKWAY AXIS:

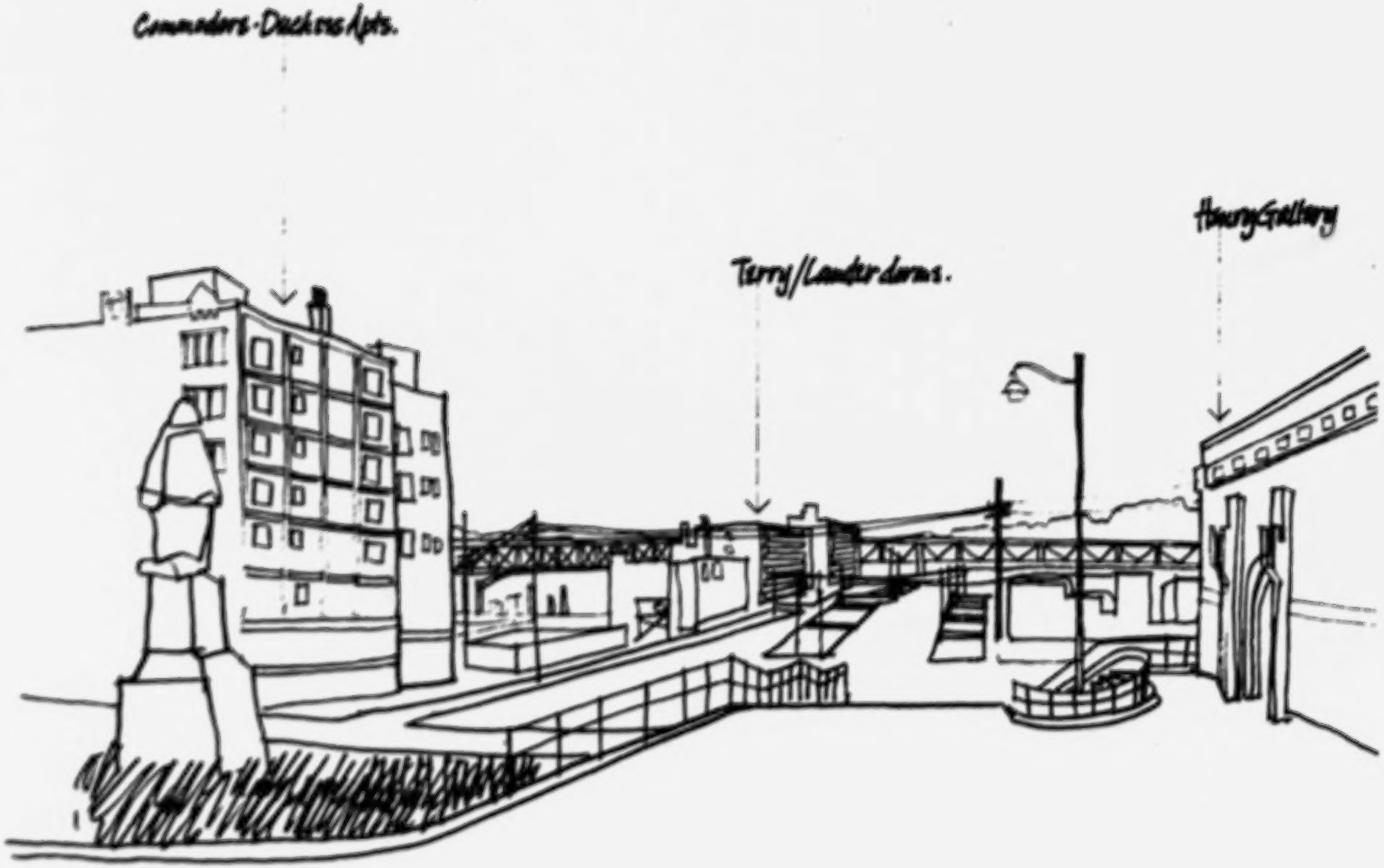
Campus Parkway is a formal axis, in the Beaux Arts tradition, dedicated to the movement of vehicles. It is one of the few spaces on the campus with an inherent automobile scale. Its function as a link between the city and the University goes unfulfilled, for it brings the visitor to the heart of the campus but does not grant him entrance. Presently its strength is purely visual, for it provides a ground vista into the campus to the imposing facade of the Suzzallo Library.

In the future development of the University, effort should be directed toward fulfillment of proposals for the creation of a major entrance to the campus along the Campus Parkway axis. Development of a smooth, continuous transition over Fifteenth Avenue N.E. from the Parkway to a re-routed Stevens Way loop road for both automobiles and pedestrians would add immeasurably to the amenity of the total environment.

While the vista into the campus along the Parkway axis is a great asset to the University environment, the view out from the campus to the city adds very little toward the creation of a "pleasant place". The outward vista reveals the undefined nature of the axis as a space and confusion of land use presently existing. By extending the development of the University along both the north and south edges of the space, a new definition and character will evolve that will greatly enhance the axis as a spatial experience. Great care should be exercised in planning the development of structures to see that any buildings occupying these several prominent locations are of sufficient volume and height to contain the eye of the viewer as he looks out from the higher elevation of the Suzzallo Library plaza.


Suzzallo Library
NO

An automobile-oriented vista
into the heart of the campus

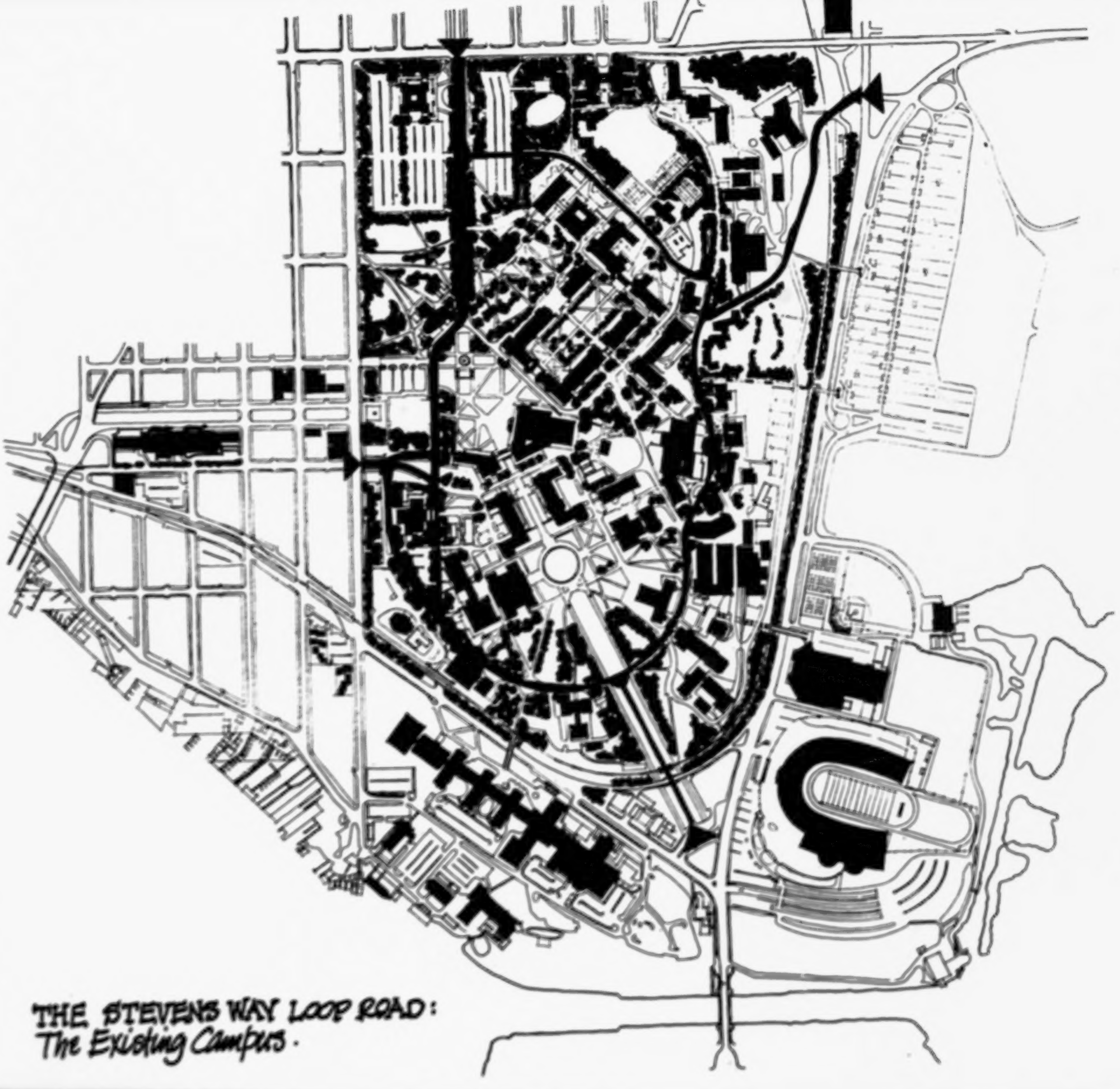

Commodore-Duchess Apts.
Terry/Lander dorms.
Henry Gallery

The view out from Suzzallo Plaza over Campus Parkway reveals the undefined nature of the space.

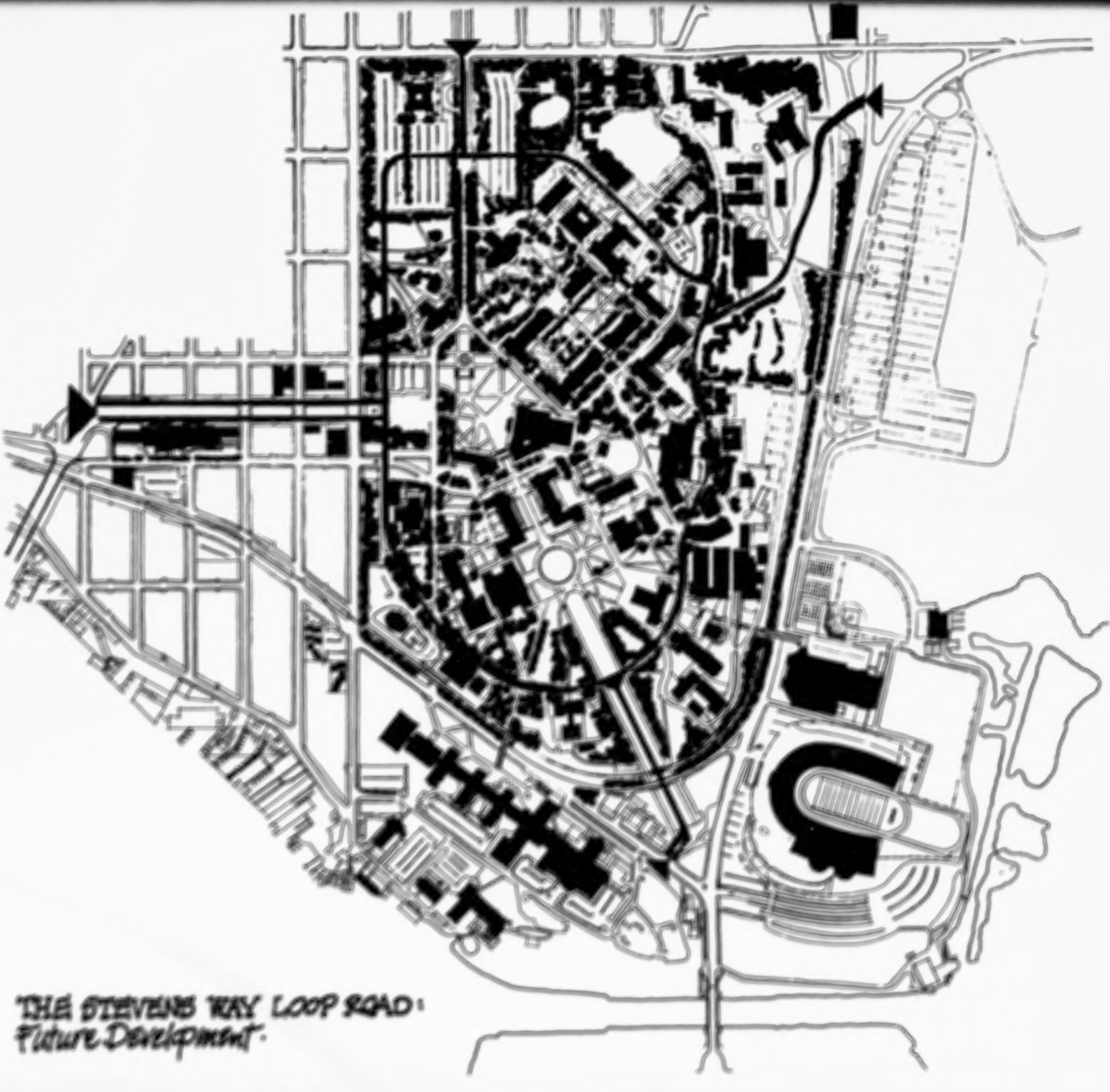
THE STEVENS WAY LOOP ROAD: The Stevens Way Loop Road, an automobile oriented system, is also a major movement space which presently girdles the academic core of the campus. Future development of buildings in the northwest corner of the campus dictates the re-routing of Stevens Way from its present position along the Memorial Way axis to a line along the western edge of the central campus paralleling Fifteenth Avenue N.E. In its rerouted form, this road will continue to define the academic core of the campus and will alleviate an impending conflict between automobile and pedestrian.

Having defined the academic core of the campus, all future development of buildings within the encompassing loop road should find their focus and position their entries to be fed from the major framework of open spaces. On the other hand, all buildings between the loop road and the edges of the central campus should front either on the loop road or on smaller court-like spaces off of the road.

Above all, the Stevens Way loop road should at all times maintain its character as an integral part of a campus system of movement, rather than echoing the character of the city street. This has great implications in the development of the road in terms of line of travel, width, texture, means of lighting, and relationship to adjoining spaces.



THE STEVENS WAY LOOP ROAD:
The Existing Campus.



THE STEVENS WAY LOOP ROAD:
Future Development.

5:

THE ELEMENTS GIVING DEFINITION TO OPEN SPACE

Having established the major framework of open spaces, the skeleton of the campus, we must examine the elements, both natural and man made, which give definition to this open space framework.

The essence of enclosure is the "wall". The properties of the enclosed space are directly dependent on the wall. Its location determines area; its height determines degree of enclosure; its nature determines the quality of the enclosed space.

The predominant types of "walls" giving enclosure to spaces on this campus are natural landscape elements such as trees and bushes; earth banks, either grassed or planted; integrated walls of trees and buildings; and buildings standing either in isolation or in groups.

NATURAL LANDSCAPE ELEMENTS:

Natural landscape elements play many different roles in the overall development of the campus. They often stand as elements unto themselves, giving relative proportions to various outdoor spaces, as in the Sylvan Theatre, while at other times they become so intimately related with buildings that their major role is played as a complement to the architecture. Often landscape is used to strengthen the lines of movement from place to place as the trees lining Memorial Way axis. Seldom do the natural landscape elements stand isolated; more often they blend together to form a unity of their own over the whole campus, much as the existing system of paths and walkways.

EARTHBANKS:

Grassed or planted earthbanks and sloping surfaces, when evident, can shape and give meaning to, as well as terminate, space. On this campus, they provide a foil for the large areas of paving and pathways. The changes of level dictated by these elements can heighten the sense of dignity of "place". There are definite emotional reactions inherent in difference in elevation. Below-datum induces feelings of intimacy, inferiority, and enclosure; above-datum fosters exhilaration, command, and superiority.

The most important of the physical elements acting as walls of enclosure for the outdoor rooms is "the building". A campus plan report to the University by John Paul Jones, in 1940, firmly committed the University to building in the Gothic style, and with seemingly good reason at that time. It was an informal and extremely flexible style in which the masses of its buildings could be fitted to an uneven topography and in which window areas could be large and easily accommodated to the size and arrangement of rooms. The Gothic style could be imposing and monumental, as in a library, or intimate and inviting, as in a residence hall. Because of this flexibility and because the many dark days during the school year favor the largest possible window areas, Gothic was selected as the University style.

However, Mr. Jones was fully aware of the emerging "Modern" architecture and recommended that "by combining the age-old principles of form, proportion, balance and scale, as expressed in the best of medieval architecture, with the simplicity, restraint in use of ornament, and other incontrovertable idioms of the modern school, and be retaining the materials of construction and the color scheme of the existing buildings, the skillful designer should be able to produce a happy fusion of old and new, a synthesis of Gothic and Modern, that will be progressive and stimulating without affronting its older neighbors on the campus".

When the original buildings were built, the problem of growth was far off. They were built in an era when the expansion of educational facilities was slow and needs were easily foreseen. Today, a more flexible attitude is required, We must accept rapid growth and change as the normal process of events and plan with a flexibility that allows future decisions rather than dictates them. The past, which we are creating for future generations, must have alternatives for addition of preferences in symbols and program requirements. Physical design must be related to contemporary needs and philosophies not literary ascriptions.

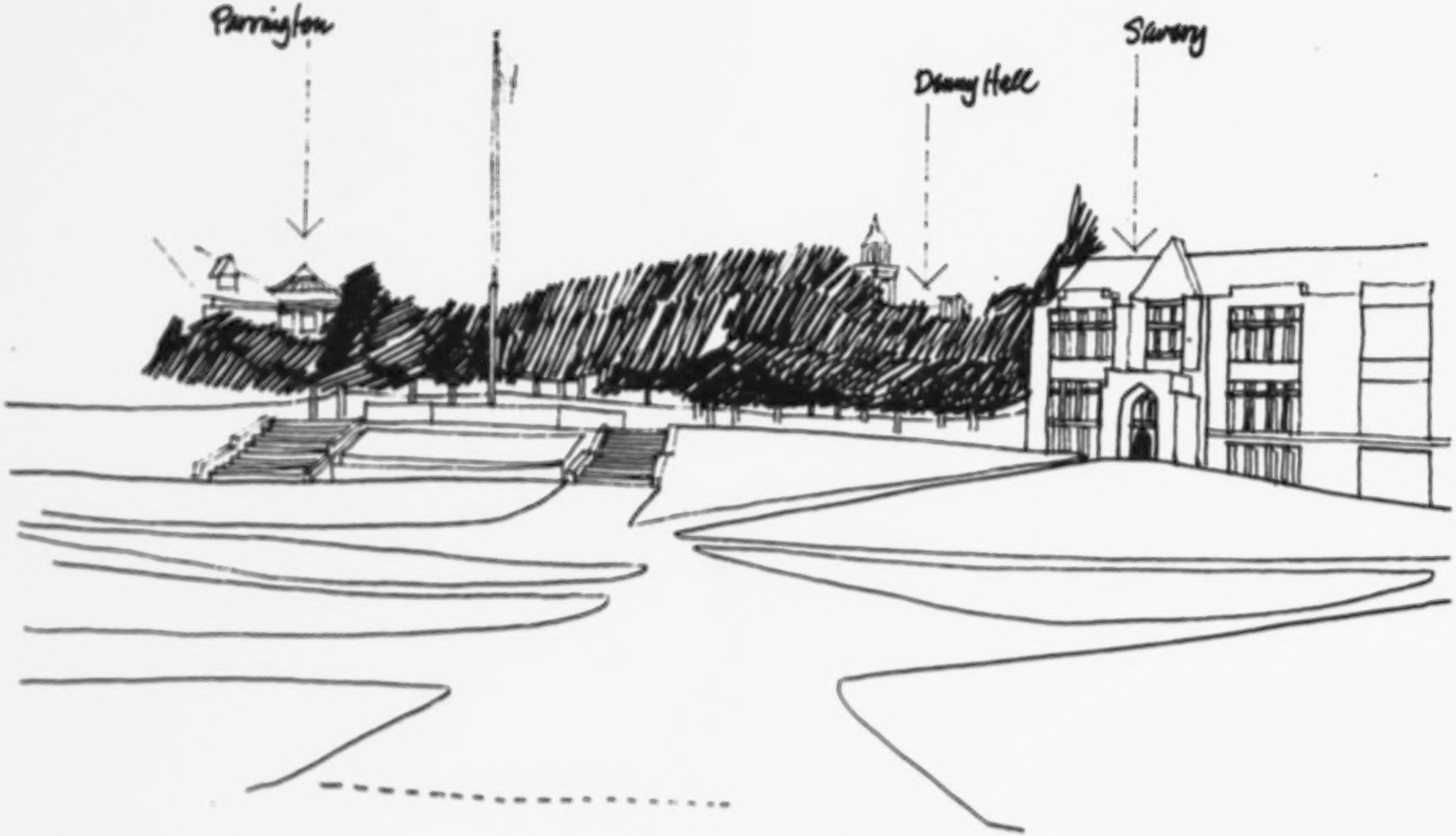
However, experience on this and other University campuses throughout the nation has shown that divergent building types cannot exist compatibly on the same campus, even when not viewed simultaneously. The individual building is only the smallest unit in a larger scheme, the total campus. It must lend itself to the establishment of an overall unity at the larger scale.

By creating a "design vocabulary" based on the elements of the existing considerable investment in land and buildings, a new era of architectural planning and beauty for the campus will evolve.

It is not our intention to prescribe a single approach to the problem of developing cohesiveness of the total campus, but rather to establish a more definitive framework within which a choice of solutions, drawn from the architectural vocabulary, should arise. The "words" should not lead to expedient solutions through repetition of the existing, but serve as a stimulus for new directions.

The composition of "words" from this design vocabulary is directly dependent upon the imagination of each architect. The approval of the composition rests with the Architectural Commission, and only with a unity of purpose exhibited by the client, the planner, the architect, and the Architectural Commission, based on a more definitive set of criteria than is in existence now, can a more unified environment be created within the framework of the total campus. If we are to achieve unity in academic purpose, we must achieve unity in the environment, for the two are inseparable.

Analysis of the existing campus has brought forth an awareness of many of the properties of the existing buildings which occur repeatedly and contribute greatly toward the establishment of an image that is the University of Washington. From these elements, the "design vocabulary" will evolve, and within the discipline of this vocabulary the seemingly-disparate goals of variety and unity can be achieved.


Parrington
Denny Hall
Savery

atural landscape elements such as
ees and earthbanks can work
gether with buildings to create
e walls of enclosure.

SCALE: The quality of scale in structures and natural elements is one of the most potent tools in the arts of design. Scale is not size -- it is the inherent claim to size that the construction makes to the eye. By and large the two go hand in hand; a big building has a big scale and a small building, a small scale. The scale of the buildings, for the most part, dictates the scale of the open spaces around them. Buildings of monumental scale demand monumental spaces before them, while residentially scaled buildings are more enhanced by more diminutively scaled spaces.

The overall scale of the campus begins essentially with the relationship of the window pane to the window, the window to the expressed structural bay, the structural bay to the total facade, the facade to the open space, the open space to the total framework of open spaces.

The appropriateness of the scale relationships of the composition of elements which make-up the buildings, and the scale of the building to the established framework of the open spaces is totally dependent on the project architect. It is only through his awareness of, and sensitivity to, the existing scale of elements that he can add to the total unity of the campus.

The total campus should reflect a pedestrian scale, rather than an automobile scale. This infers the establishment of size-time relationships that are very different for the pedestrian than for the automobile. Sensitivity to these relationships will manifest itself throughout the total campus environment -- from the scale of ornament on a building to the larger scale of the open spaces to be traversed. In many instances, greater building density will reinforce pedestrian scale.

RICHNESS OF DETAIL: The importance of ornament and decoration to the original Neo-Gothic style of architecture was a means of giving definition and human scale to a structure. It was not, however, so much a surface decoration but rather an enrichment of the essential architectural elements. This principle was prevalent in varying degrees on this campus. The treatment of cornices and copings, the delineation of window heads and sills, the decorated spandrels, the depth of recess of windows and doors, the caps and terminations of the buttresses are the threads that are woven into the fabric of continuity. The play of light on elements such as these creates shadows of a scale that are directly related to the human figure. Shadows are the essence of this richness for it is the filigree of shadow patterns which give a depth of interest to the facade. It makes walls, which at a quick glance have no great significance, come to life upon further study. In contrast, the existence of massive unrelieved walls tends to overpower the human figure. Walls such as these become scaleless elements where, in fact, a high degree of pedestrian scale is highly desirable.

By attention to detail, the man-made world begins to grow in interest and quality. But to duplicate the detail of expression of the existing buildings is neither feasible nor desirable. However, attention to detail as an inherent element within contemporary methods of construction, and expression of these elements, such as structure, window frames and trims, spandrels, termination of copings, corners, etc., without being artificial, can only serve to enrich the whole.

VARIETY AND UNITY:

Upon careful analysis of the existing buildings at the University, the great variety of architectural style soon becomes apparent. Pre-1950 construction found itself most often expressed in a Neo-Gothic manner. However, within the general variety of the overall development there is an over-riding unity of material, color, scale and proportion.
itself most often expressed in a Neo-Gothic manner. However, within the general variety of the overall development there is an over-riding unity of material, color, scale and proportion.

The post-1950 buildings have more often truned their backs on their heritage. There have been attempts to introduce harmony into the total, sometimes through color, sometimes through material, seldom through both, and never through introduction of any other elements which we have previously mentioned. To continue this approach in the face of the vast amount of new construction presently being considered would serve, ultimately, to isolate the earlier buildings. Total unity would soon become impossible. Vitiation in style is inevitable, however, architectural style for its own sake will only result in total disharmony.

Every opportunity must be taken to prevent duplication of the existing buildings, and to search for the essence of what exists and translate this into structures which are in harmony with their surroundings and contribute to the ultimate goal of a unified total environment.

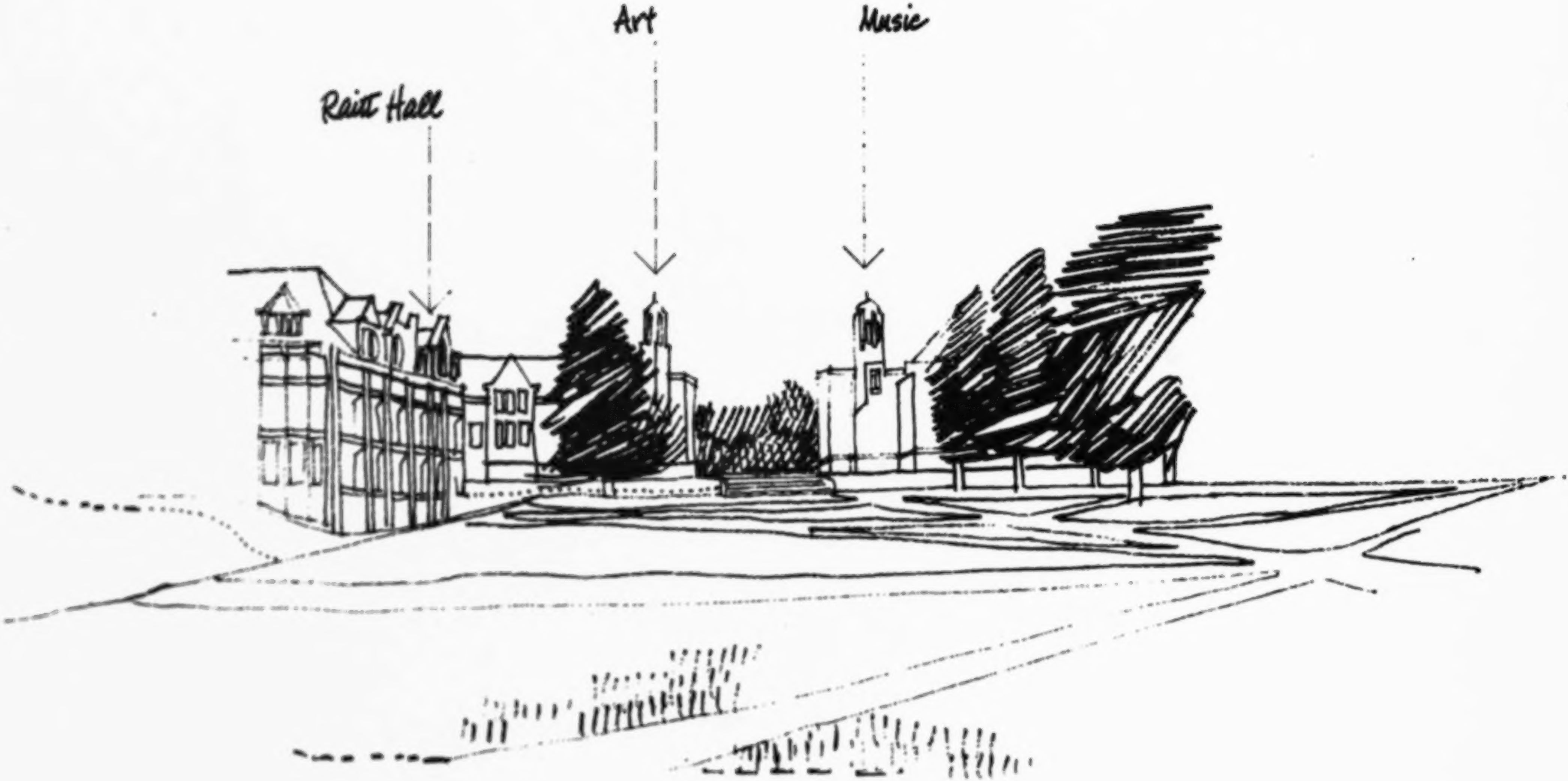
VERTICALITY:

The expression of verticality, an inherent characteristic of the Gothic style, suggests the noble, the dramatic, the aspiring, while on the other hand, horizontal expressions suggest repose, serenity, earthness.

On the University of Washington campus, verticality, although not universally expressed, is a dominant feature in the image of the total. Basically, it manifests itself in the break-up of this composition of horizontal buildings into vertically delineated components. The strength of expression of buttresses, the vertical proportion of window bays and the window within the bay, each lend support to the overall strength of the total.

Verticality gives strength to the many foreshortened views which one experiences in moving through the campus -- a strength which would be hard to duplicate by another expression. In continuing the vertical expression great care should be taken to reflect proportions within the existing framework; random use of verticality could easily lead to undesirable disharmony.

The essential elements of verticality are the projections which create a dominant rythm of vertical shadow patterns linked by a secondary system of horizontal shadows and enhanced by the filigree shadow resulting from careful detail. Strong plan elements such as structure, stair towers, possibly vertical mechanical chases, etc., could be utilized to advantage in achieving these ends.


Raitt Hall
Art
Music

The campus is a composition of horizontal buildings that break up into vertical components.

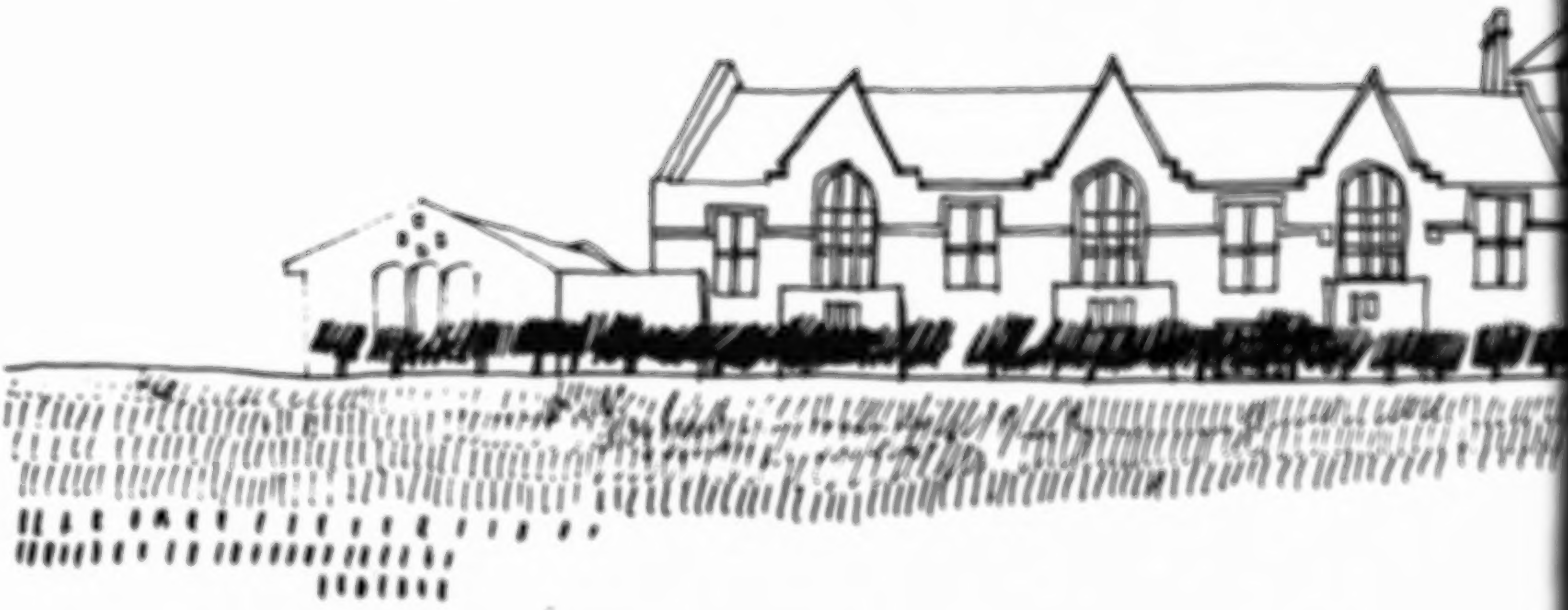
SILHOUETTE: In considering the silhouette character of buildings, one is aware that the uncompromising roof line of slab block buildings divides the environment rather harshly into two distinct elements -- the world of earth-bound structures and the airy volumes of sky.

At the University of Washington, we find two primary aspects of silhouette dominating the environment. The first is the silhouette character when viewing a building perpendicular to its primary facade. Here, the existing roof-forms serve as a strong horizontal tie for the repetitive pattern of dormers. A second, but different character, is achieved in the foreshortened view. The jagged parapet, as seen from this view, acts much the same as tracery, filigree or open-work ridge capping in that they all serve to net the sky, so that as the facade of the building rises to meet the sky it also serves to trap the space of the sky and bring it down to the building.

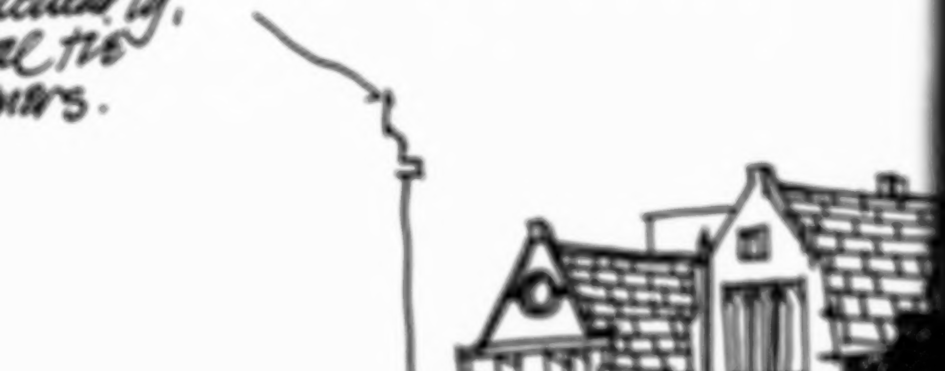
But it is the interplay of first one view and then the other, resulting from movement through the campus, which gives the most rewarding experience. This, in a sense, is another aspect of variety which should not be overlooked in the design of new structures.

A third aspect of silhouette character occurs naturally, as a result of landscape. The juxtaposition of tall, slender trees rising above the parapet lines of buildings can often evoke stronger images than those caused by the buildings themselves.

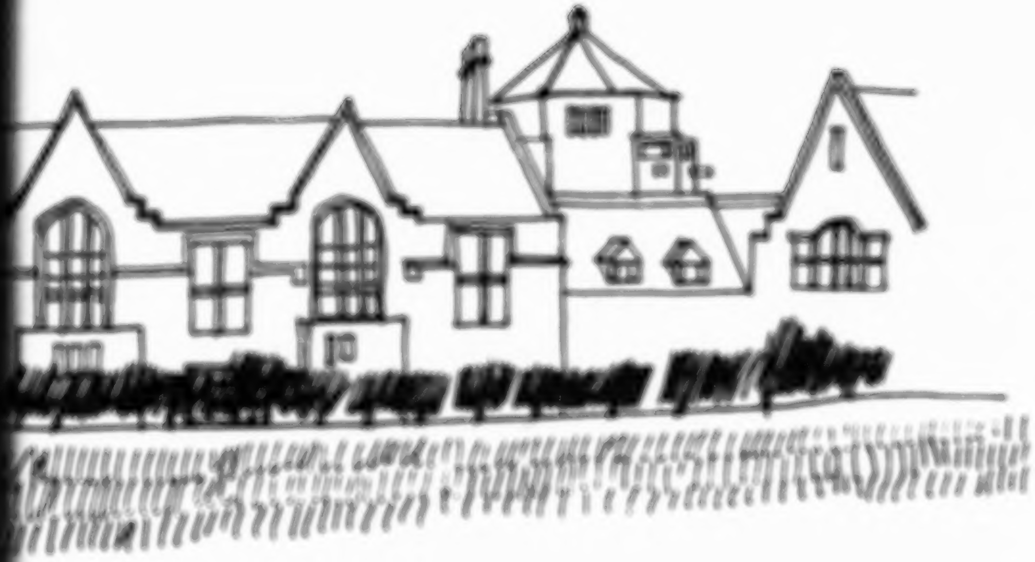
Awareness of the existing silhouette character and conscientious effort to carry forth its principles within the framework of contemporary needs and methods of construction can add a dimension to the new buildings which they have rarely achieved on this campus. This aspect of the overall character of the campus evokes strong images -- images that should be respected and are worthy of enhancement.



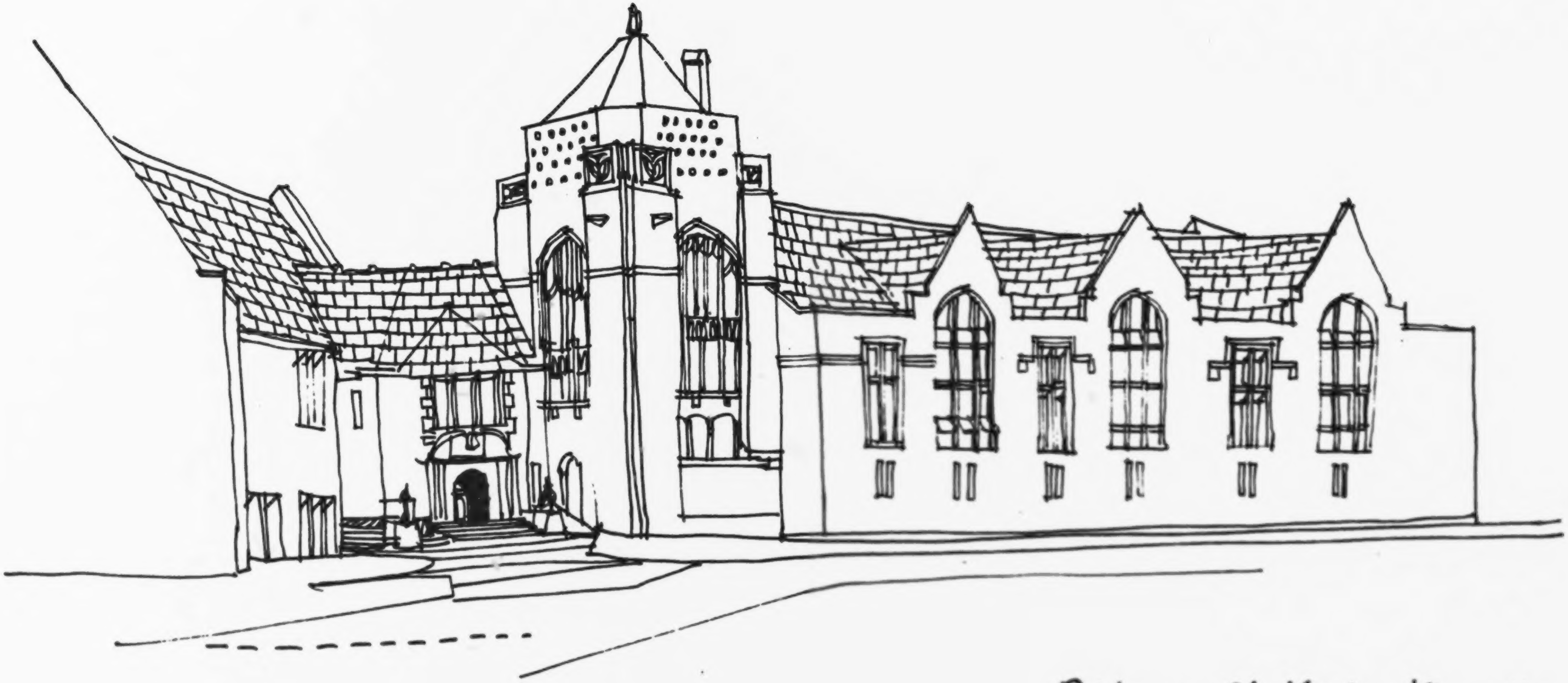
When viewing a building perpendicularly, the roof forms a strong horizontal tie for the repetitive pattern of dormers.



The foreshortened view creat
a jagged silhouette.



a foreshortened view creates
jagged silhouette.



Richness of building silhouette
creates a rewarding experience
as one moves through the campus

COLOR AND MATERIALS:

The materials of construction and their inherent or applied colors do not determine architectural character, they reinforce it. Although they are not the most important considerations in the development of a desirable campus environment, color and materials can contribute greatly toward a unity of the total campus.

A major factor contributing to the strong image of unity of the older buildings on this campus is the consistent use of brick as the major building material. The terra cotta and stone trim elements play a secondary role in the creation of the overall image, for they participate in varying degrees. Consistency in the use of materials can imply a continuity of style, even where it doesn't really exist. Generally, campuses having the most homogeneous quality are those where the same materials within an existing overall color tone have been employed, regardless of style changes.

This does not imply that every building on every site should be built of brick, for there are isolated instances where the opportunity arises to create a change of pace which can enhance the overall environment. The Nuclear Reactor Building, an exposed concrete structure framed by brick buildings, is an appropriate example of the advantageous use of just such an opportunity. However, with the present state of development of the University, it seems that a great deal of the future construction on this campus will be in the nature of buildings which should play their role as "background" structures. For the most part, these should be non-assertive buildings, related in both color and materials to the overall character of the campus. The use of brick should become an integral part of the language of design.

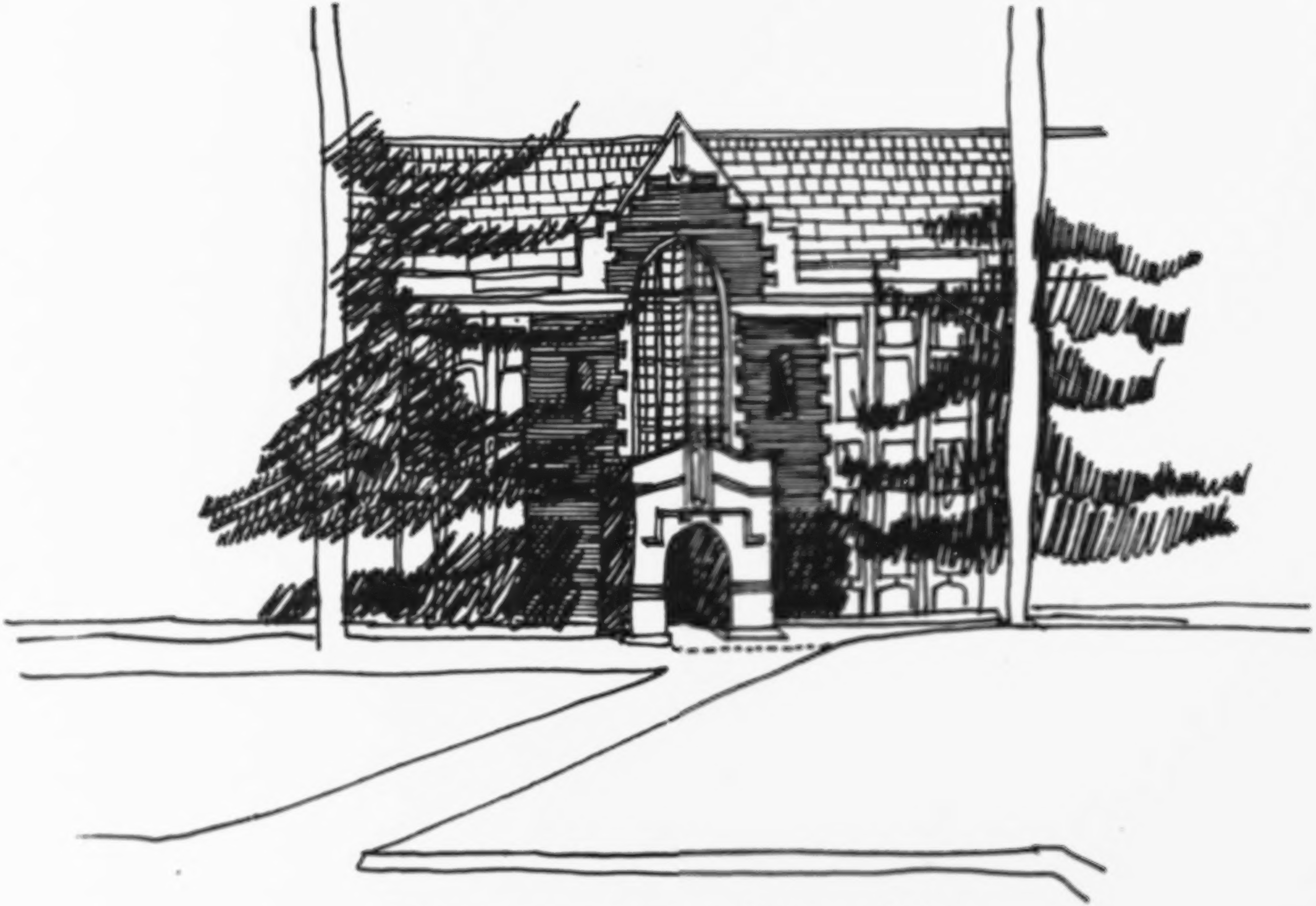
SENSE OF ENTRANCE:

Just as it is important to effect a meaningful transition from an "off campus" environment onto the campus, so is it necessary to move meaningfully from outdoor space to total enclosure within the University precinct. A major sequence in the hierarchy of open spaces through which people move is the transition from the open circulation space to the interior room.

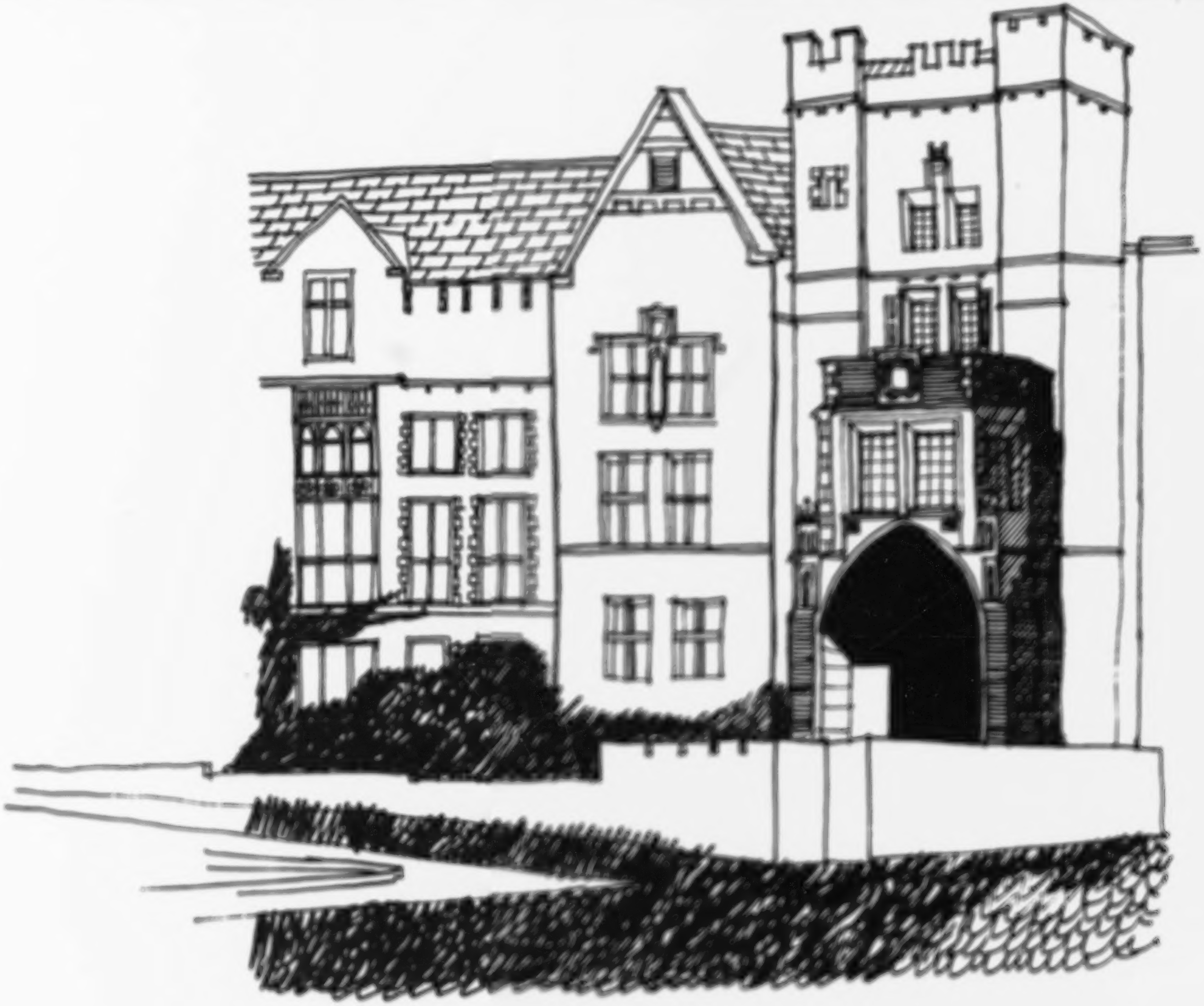
The nature of entrances into the buildings on this campus are all variations of a strong design theme. Consistent use of this theme adds greatly toward the establishment of an overall unity. Four types of entry appear consistently on this campus; the arcaded entry, the semi-enclosed porch, the open porch with deeply recessed doorways, or just deeply recessed doorways. All appear as voids or deep penetrations into the building mass, creating very deep shadow patterns which are highly visible for long distances. This depth of shadow gives focus to the apparent patterns of pedestrian movement on the campus.

Common to almost all of the entrance types in the transition from outdoor space to the indoor room is a sequence of movement composed of three distinguishable spatial experiences. The sequence begins with a change of level separating the space possessed by the building from that of the circulation system. Two qualities of this movement are the feeling of arrival that is imparted to the pedestrian and the sense of dignity inherent in being above datum. The second movement, into a porch or arcade, which is a semi-enclosure, precedes the final movement through the doors into total enclosure.

Awareness of this well established pattern of entrances into buildings and the strong emotional response which they convey has been sadly lacking in the newer buildings on the campus, even though there are many ways to create the same response architecturally. Recognition of the importance of the transition from outdoor space to total enclosure and its bold transition into the new architecture will add continuity to the new as well as strengthen the existing pattern.



The sequence of movement upon entering a
building begins with a separation of the
pedestrian from the circulation flow into
an outdoor space possessed by that building



Recessed entrances cause deep shadows which give direction to the patterns of movement.

BUILDING/GROUND RELATIONSHIP:

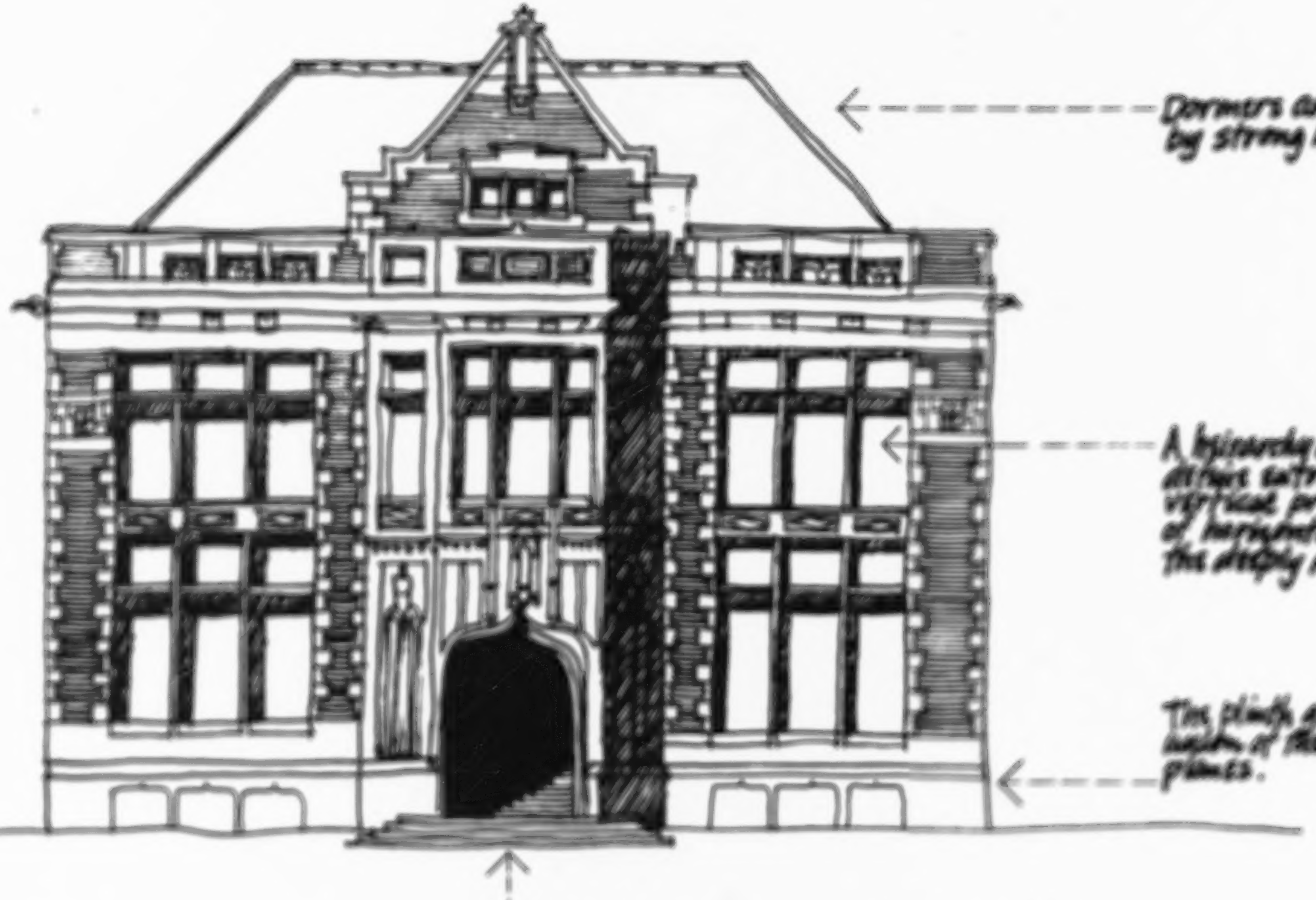
The point of force where a building meets the ground is one of the most powerful connections in all of architecture. The character of this connection must be thoughtfully considered if this junction is to be developed in a manner consistent with the nature of the total campus.

The floor of the campus is a network of paths and walks and grassed areas upon which the buildings firmly rest. The direct meeting of the building wall with the planted or paved floor of the campus creates a relationship lacking in drama, but firmly endowed with strength. Individually the buildings make no attempt to possess exterior space unto themselves through the use of plazas or podiums -- rather, they allow the campus floor to be continuous and to exist as a system serving the buildings. Plazas and podiums surrounding individual buildings tend to isolate that building from the campus fabric. Larger paved areas acting as collection spaces, such as the Art Building - Music Building space or the Savery-Condon space, are spaces possessed by at least two buildings whose major entrances are served by that space. They belong to the system of open spaces rather than to an individual building.

Various expressions of a plinth have been successfully employed in creating a strong transition from building wall to ground plane. A stone base integrated with the wall itself gives extra definition to the union of the vertical and horizontal planes.

In certain instances, the plinth has been expanded to become a pedestrian space -- nearly a podium. Examples of this are seen in several instances, including the Suzzallo Library and the Administration Building. These raised spaces, however, are treated as transition areas from the floor of the campus to the building proper, and are as much a part of the floor as they are of the building. They unite the building to the ground, and are carefully proportioned in order to establish this unity. Future designs should recognize this consistent seeking for strength and carefully examine any tendencies toward separation.

An almost square facade
is a composition of
vertical parts, giving
verticality to the total image.



Dormers are tied together visually
by strong horizontal roof forms!

A hierarchy of shading ... the strongest
defines entrances; shadows from
vertical projections; combinations
of horizontal & vertical shadows on
the deeply recessed windows

The plinth gives extra definition to the
union of the vertical & horizontal
planes.

Deeply recessed entrance with a powerful
stair transition from the circulation system.

CONCLUSION:

The foreword stated this publication is not intended to be a planner's textbook of figures, tables, and standards. Instead, it has been intended to analyze and expose those qualities which give the Campus characteristics consistent with the finest efforts of the past and the highest hopes for the future. Success or failure in the developmental continuation of this campus will be judged by the ability of planning to accept change, to establish unity, and to create amenity, while fulfilling the physical needs of the University. Every effort must be directed toward the continuance and creation of those pleasant and agreeable characteristics so necessary for humanity. It is hoped this survey may become one of the tools for this work.